

# 'The Spirit of Innovation'

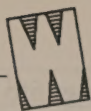
This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slightly textured appearance.

N A C B

Second Annual Conference of College Broadcasters







WELCOME TO

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THE  
SECOND ANNUAL  
CONFERENCE OF  
COLLEGE BROADCASTERS

*November 17-19, 1989*

Brown University  
Providence, RI



# INTRODUCTION "Moving into The Second Year"

November 17, 1989



N A C B

NATIONAL  
ASSOCIATION  
OF COLLEGE  
BROADCASTERS

UNIVERSITY  
NETWORK

COLLEGE  
BROADCASTER  
MAGAZINE

Dear Conference Participants,

We are excited to welcome you to the Second Annual Conference of College Broadcasters. This weekend, over 500 students and faculty from over 150 colleges in 30 states are here to work with each other and with respected professionals in the broadcast and cable industries. Because NACB's origins lie here on the Brown University campus, it is especially nice to celebrate our second anniversary at Brown.

Of all of NACB's activities, the annual conference is by far the most important. The conference is the ideal opportunity for you to meet with your peers and media experts to share information and ideas and to help each other solve problems common to college broadcasters. In addition, you will have the chance to develop your own ideas about the role of radio and television in our society.

We have planned a combination of seminars, discussion panels, workshops and less formal events so that you can get to know each other and work with each other on an individual level. The conference is your opportunity to break down the walls of isolation that surround college broadcasters.

The conference is also a chance for you to help determine the future direction of the National Association of College Broadcasters as a productive tool for communication between college broadcasters. As a participant in the Second Annual Conference, you are invited to play an important part in shaping NACB's agenda. NACB is a member-run organization. You will elect the NACB Board of Directors this Sunday from among your peers. Your input this weekend and throughout the year can also make a crucial difference in shaping the future of NACB.

While NACB is barely two years old, it has already achieved national stature: 1,400 stations from Alaska to St. Thomas in the Virgin Islands read NACB's monthly magazine, *College Broadcaster*. NACB's other services including a satellite program distribution network involve stations across the country. NACB's rapid growth is entirely due to the support and input NACB has received from member stations and conference participants.

We hope you will make this weekend an educational and fun time to meet and work with your peers and professionals.









Sincerely,

The Directors

EXECUTIVE DIRECTOR  
DOUGLAS LYMAN  
PRESIDENT  
DAVID J. BARTIS  
VICE DIRECTOR  
DANA GOODMAN  
PUBLICATIONS DIRECTOR  
GLENN GUTTMACHER  
ASSOCIATE DIRECTOR  
STEVE KLUMBERG



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## C R E D I T S

### Design

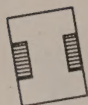
Jeff Southard

### Writers

Glenn Gutmacher  
Doug Liman

### Editors

David Bartis  
Glenn Gutmacher  
Jay Hirschson  
Steve Klinenberg  
Doug Liman



# INFORMATION



Before plunging into the events of the Conference, please take a little time to look over the following information:

## INFORMATION CENTER

The Information Center (IC) in the lobby of Salomon Hall is NACB's center of operations during the Conference. It will be open throughout most of the weekend. If you do not know where to go, who to ask, or what to do, come to the IC. Refreshments will be served for your convenience. In addition, you can leave and pick up messages at the IC by telephone or in person. *Hours: Friday 3pm-1am; Saturday 8am-1am; Sunday 8am-5pm*

## INFORMATION HOTLINE x2221

Call anytime during the IC's open hours (see above) for assistance.

## YOUR BADGE

Your badge is your ticket to every event, day and night, of the weekend. **DO NOT LOSE IT.** You must wear your badge prominently during all Conference events. In addition, you should wear it at all other times so that you will be able to distinguish other Conference participants from the sea of Brown students. As you might expect, badges are not transferable.

## ALCOHOL POLICY

The drinking age in Rhode Island is a strictly-enforced 21 years of age. You may be carded / proofed at bars and clubs during NACB Music Nights should you wish to drink.

## COURTESY

You are a guest of Brown University and the Biltmore hotel. They have each worked very hard to ensure the success

of the conference. Please respect the campus and the hotel.

## SAFETY

Providence, like any other city, can be very dangerous. We urge you to exercise extreme caution when walking around campus and downtown at night. *Never walk alone at night.* Brown and NACB have several security programs of which you should be aware.



## SECURITY PHONES

*all around campus*

The phones in gray boxes mounted on poles and buildings around campus only dial within the Brown University telephone network. Feel free to use them for on-campus calls. If you run into trouble, you can call for help by dialing x9111. In an emergency, press the red button. This will connect you immediately to Police and they will instantly know your location. *Note: To dial a campus phone while on campus, use only the last four digits; when off-campus, dial the 863- prefix.*

## NACB SHUTTLE

*Hours listed below*

NACB also has a free shuttle running between Brown's Faunce Arch and the Biltmore Hotel, hitting each every 20 minutes during the following hours: Friday 3pm-2am; Saturday 8:30am-9:00pm; Sunday 8:30am-4:00pm.

## BROWN SECURITY SHUTTLE

*5 pm - 3 am*

Brown University operates a free shuttle bus that continuously runs two routes around campus. A security shuttle hits each stop every 20 minutes.



# SCHEDULE

Friday and Saturday



## FRIDAY

1:00 PM - 6:00 PM

### Studio Tours

BTV, WBRU, and WJAR

8:00 PM

### Opening Ceremony

Alumnae Hall

Featured Address

Lee Abrams - LA Inc.

Keynote Speech

Ted Turner - TBS

10:30 PM

### Welcoming Reception

Grad Center Lounge

## SATURDAY

9:30 AM

### Programming America in the '90s

Salomon 101

M. Fuchs (m) - HBO

L. Abrams - LA Inc.

M. Brown - Channels Magazine

R. Leibner - N.S. Bienstock

P. Pierce - Producer/Journalist/Host

R. Pittman - Warner/Quantum

T. Weinberg - The 90's

11:30 AM

### Women and Sexism in Broadcasting

Salomon 101

A. Edwards (m) - NPR

B. Buresh - JFK School of Govt., Harvard

P. Crockett - NPR

B. Headline - CNN

P. Pierce - Producer/Journalist/Host

M. Rock - NYU

S. Shayon - HBO

### Compromising Alternative Music

Salomon 001

S. Byron (m) - CMJ

L. Abrams - LA Inc.

B. Long - Rockpool Magazine

Oedipus - WBCN

M. Tolkoff - WFNX

### TV Content of the Future

Salomon 003

R. Pittman (m) - Warner/Quantum

L. Garland - Les Garland Prod.

R. Morton - Letterman, NBC

1:00 PM

### Luncheon

Andrews Dining Hall

2:00 PM

### Trends in Minority Programming

Salomon 001

M. Gerson - Telemundo

P. Pierce - Producer/Journalist

C. Symonds - Black Ent. TV

C. Washington - WHBC, Howard U.

### Formatting / Role of College Radio

Leung Gallery

L. Abrams (m) - LA Inc.

S. Byron - CMJ

Oedipus - WBCN

### Careers in Radio and TV

Salomon 003

J. Hamburg - WOR

R. Leibner - N.S. Bienstock

E. Shultz - Atlantic Ventures

### Writing Funny

Salomon 202

A. Goodman - Amer. Comedy Net.

### Broadcast Journalism/ Reporting

Sayles 105

M. Safer - 60 Minutes, CBS

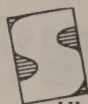
### Daytime Drama Production

Salomon 203

B. Barry - Guiding Light, CBS

M. Malina - Sob Story, BTV

M. O'Leary - Guiding Light, CBS



# SCHEDULE

Saturday



## High-Definition TV: Reality or Myth

Sayles 200

E. Rosenthal - ABC

3:30 PM

## Responsible Broadcast Journalism

Sayles 001

B. Buresh (m) - JFK Schl. of Govt., Harvard

R. Begleiter - CNN

P. Crockett - NPR

A. Edwards - NPR

B. Headline - CNN

## Broadcasting and the Law: Q&A

Sayles 200

E. Applewhaite - CBS

## NPR vs. Freeform: Can the College Format Exist With NPR?

Sayles 105

B. Long - Rockpool Magazine

M. Sachs - NPR

## Radio Engineering

Sayles 104

L. Sibley - Bell Comm. Research

J. Walker - WRAS

## Sound Check / Resume Review

Salomon 203

Oedipus - WBCN

## Producing Live TV / Talk Shows

Salomon 003

R. Morton - Letterman, NBC

## Creative Productions for Television: Making Programming Sell

Salomon 202

L. Garland - Les Garland Prod.

M. Gerson - Telemundo

5:00 PM

## Free Speech and Indecency in Broadcasting

Salomon 001

E. Applewhaite - CBS

L. Garland - Les Garland Prod.

B. Long - Rockpool Magazine

## Creative Radio Promotions

Salomon 202

J. Pernick - SPIN Magazine

M. Tolkoﬀ - WFNX

## Carrier Current and Cable FM

Sayles 104

L. Sibley - Bell Comm. Research

## Alternative Television Programming

Salomon 003

D. Halleck - Deep Dish TV

M. Rock - NYU

J. Schwartz - Instr. Telecomm. Found.

T. Weinberg - The 90's

## TV Technology, Where Is It Going?

Salomon 203

K. Bronfin - NBC

## Structuring Your Curriculum for Careers in Broadcasting

Sayles 105

B. Buresh - JFK School of Govt., Harvard

R. Begleiter - CNN

A. Edwards - NPR

## Talk Radio

Sayles 200

J. Hamburg - WOR

6:30 PM

## Record Company Relations

Sayles 105

B. Cherrelle - Delfon

M. Jimenez - Modern World Music

K. Kahn - Bodega Promotions

B. Long - Rockpool Magazine

## Organizational Structure Training Programs - Radio

Sayles 104

D. Cardussi - SUNY - Plattsburgh

P. Ensel - SUNY - Plattsburgh

## Training Programs / Structure for TV Stations

Salomon 204

J. Bross - BTV, Brown U.

A. Collis - Duke U.

J. Southard - BTV, Brown U.







# SCHEDULE

Sunday



## Magazine Format Programming

*Salomon 003*

C. Spinder - EIV, Emerson  
T. Weinberg - The 90's

## Radio Production Session

*Salomon 203*

M. Tolkoﬀ - WFNX

## Tapping the Wealth on Campus With Limited Equipment

*Salomon 202*

P. Roselli - Brown U.

## Fundraising / Underwriting: Radio & TV

*Sayles 200*

G. Gutmacher - NACB  
J. Pernick - SPIN Magazine



## SUNDAY

9:00 AM

## NACB Annual Meeting Nomination of Board of Directors

*Salomon 202*

10:00 AM

## Faculty Forum

*Sayles 204*

M. Rock - NYU  
S. Williams - Howard U.

## RTNDA Job Session

*Salomon 003*

D. Bartlett - RTNDA  
J. Carpilio - WHJJ/WHJY  
L. Price - RTNDA

## Using Satellite Technology at a College

*Salomon 203*

U. Bar-Zemer - Brown U.  
P. Swonger - Mod. Talking Pict's

## Directing for TV

*Salomon 001*

K. Botelho - Heritage Comm.  
L. Young - Heritage Comm.

11:30 AM

## RTNDA Job Session (continued)

*Salomon 003*

J. Carpilio - WHJJ/WHJY  
L. Price - RTNDA

## Independents in Broadcasting

*Salomon 202*

M. Rock - NYU  
T. Weinberg - The 90's

## Television Production for Large Events

*Salomon 001*

K. Botelho - Heritage Comm.  
L. Young - Heritage Comm.

## Getting on Local Cable

*Salomon 203*

D. Cardussi - SUNY Plattsburgh  
P. Ensel - SUNY Plattsburgh

1:00 PM

## Closing Brunch and Election of Board

*Andrews Dining Hall*

2:00 PM

## U•NET Affiliates' Conference

*Salomon 001*

## Run for the NACB Board of Directors

This weekend, the conference delegates will elect 7 students/ faculty to supervise all NACB activities over the coming year.

Pick up an application at the information table or in your bag.



THE



PIRIT OF



INNOVATION

# FEATURED PANELS



## STATION TOURS

*Friday 1pm - 6pm*

Visit the nearby facilities of BTV and WBRU-FM after registering. (Limited spaces available for tours of NBC affiliate WJAR-TV. First-come sign up at Information Center.)

## TRADE SHOW

*All day Sat. & Sun. in Salomon*

Meet representatives of several record labels and other organizations related to college broadcasting. Although you have a busy schedule for the weekend, you should make an effort to visit the booths when you have a free moment. The show is centrally located in the same building as the Information Center, right alongside the IC's tables. The booth representatives will answer your questions. Bring home as much material as you can gather for future reference.

## NACB NIGHT

*Saturday night, All over Providence*

Your NACB Conference badge is the ticket to hot acts all around town tonight! Providence offers music of all kinds, comedy, films, dance clubs, plays, and tons of places to relax and have a beer. We've arranged for free or discount admission to many events in the city. Take advantage of it...or rest up for tomorrow's Conference sessions.

## PROGRAM SCREENINGS

*All day Sat. & Sun. in Salomon*

There will be continuous screenings of NACB member-produced TV programming throughout the weekend. We encourage you to take advantage of this opportunity to view your peers' work. Those who have brought programming with them should submit it to the Information Center immediately.

## Friday

**8:00 PM**

### Opening Ceremony

*Alumnae Hall*

#### Featured Address

**Lee Abrams** - President, LA Inc.

#### Keynote Speech

**Ted Turner** - Chairman & CEO,  
Turner Broadcasting System, Inc.

**10:30 PM**

### Welcoming Reception

*Grad Center Lounge*

Open reception for all participants. Food and drinks will be provided in an informal environment. Meet the NACB staff, Board of Directors, other attendees and all conference speakers.

## Saturday

**9:00 AM**



### Programming America in the '90s

*Salomon 101*

This panel, composed of the innovators and leaders of the '80s, will address trends and forces which will influence programming in the '90s. Topics will include: the changing relationship between electronic media and society, the impact of new distribution channels on programming, where current programming trends are heading, and what the '90s promise for the next generation of industry leaders.

**Lee Abrams**, President, LA Inc.

**Merrill Brown**, Editor, Channels magazine

**Michael Fuchs** (moderator), Chairman & CEO,  
Home Box Office

**Richard Leibner**, President, N.S. Bienstock

**Ponchitta Pierce**, Independent Producer/Journalist

**Robert Pittman**, President & CEO, Quantum Media

**Tom Weinberg**, Executive Producer, The 90's







11:30 AM



## Women and Sexism in Broadcasting

Salomon 101

The pervasive influence of electronic media on the development of cultural and social attitudes in America makes this topic an issue of vital importance. What impact does currently male-dominated upper management have on programming, hiring, and the future of job equality in the broadcast/cable industry? This panel will identify the obstacles that have hindered women from achieving equality in the industry and the means by which those obstacles can be overcome. The panel will also relate the topic to student-run stations which face similar problems. The future success of the electronic media industry depends on the selection of the best talent, regardless of gender.

*Bernice Buresh, Director, Women, Press and Politics Project, Harvard University*

*Phyllis Crockett, White House Correspondent, National Public Radio*

*Anne Edwards (moderator), Senior News Editor, National Public Radio*

*Bill Headline, Washington Bureau Chief, CNN*  
*Ponchitta Pierce, Independent Producer/Journalist*

*Marcia Rock, Professor, New York University*  
*Sheila Shayon, Director of Management/Administration, Home Box Office*



## Compromising Alternative Music

Salomon 001

When progressive rock evolved into "alternative music" in the late '70s to early '80s, college radio was at the forefront of the movement. The major record labels finally realized in the mid- to late '80s that many bands played on college and alternative radio were selling enough records to make the business profitable. With increased activity by the stronger independent labels and the entry of commercial radio stations and video program services with "alternative" formats, alternative music isn't so alternative anymore. The panel will consider its effect upon college radio as

well as the music and broadcast industries overall.

*Lee Abrams, President, LA, Inc.*

*Scott Byron (moderator), Editor, CMJ New Music Report*

*Brian Long, Associate Editor/Independent Label Director, Rockpool Magazine*

*Oedipus, Program Director, WBCN*

*Max Tolkoff, Program Director, WFNX*



## TV Content of the Future

Salomon 003

The proliferation of channels, the advent of the remote control, shortened viewer attention spans and "grazing couch potatoes" has made attracting viewers more difficult than ever. With more and more programming coming from new sources, what kind of programming can we expect from our televisions in the coming decade?

*Les Garland, President, Les Garland Productions*

*Robert Morton, Producer, Late Night with David Letterman, NBC*

*Robert Pittman (moderator), President & CEO, Quantum Media, Founder, MTV*

1:00 PM



## Luncheon

Andrews Dining Hall

Students and faculty will be seated with one professional at each table.

Attendance in seminars and workshops is on a first-come basis. (Large panels and speeches are open to all.) You should have a back-up seminar prepared in case you cannot attend your first choice. In addition, transcripts and videotapes of all seminars will be made available following the conference. For your benefit, the following workshops and seminars are designed to be interactive. You are encouraged and expected to prepare questions and to participate.



2:00 PM

## High-Definition TV: Reality or Myth

Sayles 200

The industry buzz is that HDTV's clearer picture will replace conventional television around the world by the mid-1990s. While much of Japan already enjoys HDTV, where does the U.S. stand in the development of technology and implementation of the process? How will TV program production and home set technology be affected? What opportunities will be created for those entering television production in the 1990s and what is ABC doing about it?

*Eric Rosenthal, Manager, Broadcast Engineering, ABC*

## Daytime Drama Production

Salomon 203

Already a mainstay on commercial television, the daytime drama format is becoming increasingly popular at college television stations. Much of what goes into producing a DTD holds true regardless of where it's broadcast, however. This seminar will address the issues of producing a program with numerous sets, a large cast and writing staff, and extensive post-production requirements all on a daily basis.

*Bruce Barry, Director, The Guiding Light, CBS*  
*Maggie Malina, Producer, Sob Story, BTV/*  
*Brown University*

*Mary O'Leary, Assistant to the Producer, The Guiding Light, CBS*

## Formatting and the Role of a College Station

Leung Gallery

For the most part, commercial radio stations choose to play the fifth and sixth singles off a popular artist's platinum LP rather than air a new artist's uncharted album cut. As a result, many feel college radio and TV stations should bear the (awesome) responsibility of playing progressive and alternative music. However, others argue that college stations can serve as excellent training grounds for commercial radio station careers. How strict can a college station's format be to achieve either of

these goals? How active a role should the Program Director take in determining the station format—if it should have one at all? These experts will help you decide.

*Lee Abrams, President, LA, Inc.*

*Scott Byron, Editor, CMJ New Music Report*  
*Oedipus, Program Director, WBCN*

## Writing Funny

Salomon 202

This seminar will focus on what it takes to write funny consistently. Come prepared with pen and paper to learn the basics of comedy writing from an expert. Mr. Goodman has delivered his presentation at numerous professional conferences across the country and offers a rare opportunity to learn how comedy writers practice their craft on a daily basis.

*Andrew Goodman, President, American Comedy Network*

## Careers in Radio and TV

Salomon 003

College radio and television stations make excellent training grounds for careers in commercial broadcasting. But what does it take to get a job in the real world? This seminar will help you make the most of your undergraduate experience as you learn from professionals who have a wide variety of perspectives and extensive experience in broadcasting.

*Joan Hamburg, Program Host/Consumer Reporter, WOR*

*Richard Leibner, President, N.S. Bienstock*  
*Eric Shultz, President, Atlantic Ventures*

## Broadcast Journalism / Reporting

Sayles 105

A seminar on finding "the real stories." How to get the facts when nobody wants to tell you. What is your responsibility as a journalist? How far should you take your investigation? What is the role of reporting in society, on campus, and in college radio and TV news?

*Morley Safer, Correspondent, 60 Minutes, CBS*





### Trends in Minority Programming

Salomon 001

The first Hispanic-targeted radio station started in the 1940s, and Black-oriented programming aired on stations before that. However, it is only recently that minority programming for both radio and television has taken center stage as advertisers and broadcasters look for new niches in the increasingly segmented media marketplace. New programs—and even entire stations and national channels—specifically targeted to minority audiences are proliferating. This seminar will discuss the status of, and opportunities in minority programming.

*Mauricio Gerson, Network Production Manager, Telemundo Network*

*Ponchitta Pierce, Independent Producer/Journalist*

*Curtis Symonds, Vice President, Affiliate Marketing, Black Entertainment Television*

*Chris Washington, General Manager, WHBC, Howard University*

3:30 PM

### Producing Live TV / Talk Shows

Salomon 003

Working with the spontaneity of live-recorded television can be exciting and difficult at the same time. The margin for error is small and many unique production issues must be considered. Learn what it takes from the Producer of *Late Night with David Letterman*, the hottest late night show on college campuses, to coordinate a live show four-nights a week and still maintain high ratings.

*Robert Morton, Producer, Late Night with David Letterman, NBC*

### Creative Productions for Television: Making Television Sell

Salomon 202

You've got the program concept but you want to make it look appealing, package it visually and sell it to your audience. Promos and bumpers can create a distinctive style for your station and thematic treatment can make each show

standout. Get ideas directly from MTV and VH-1's former senior programming executive and a producer of a variety of cable network programs.

*Les Garland, President, Les Garland Productions*

*Mauricio Gerson, Network Production Manager, Telemundo Network*

### Radio Engineering

Sayles 104

An intelligent combination of components can stretch a station's dollar a long way. Knowing the "techie tricks of the trade" in maintenance will extend the life of the equipment you have. Some creative wiring between your patch bay and consoles can make for a much more versatile studio. Also: what to consider before a station rebuild and how to conduct most of such an overall yourself. A veteran of radio station engineering and a full-time college station manager will cover these issues and answer your specific questions about engineering in college radio and beyond. FCC questions tied to engineering will also be entertained.

*Ludwell Sibley, Chief Engineer, WCVH-FM*

*Jeff Walker, General Manager, WRAS-FM*

### Sound Check / Resume Review

Salomon 203

A nationally-syndicated progressive rock radio show host and WBCN Program Director, Oedipus will evaluate your demo tape and resume on the spot, pointing out strengths and areas for improvements that can help you in your search for a career in broadcasting. If you do not have a tape with you, you are welcome to come to ask questions and to hear others.

*Oedipus, Program Director, WBCN*

### Broadcasting and the Law: Q&A

Sayles 200

A veteran communications lawyer will answer your station-related FCC and other legal questions. Elaboration of new rulings related to college stations will be provided upon request.

*Eleanor Applewhaite, Associate General Counsel, CBS*



## EMINARS

Saturday, 3:30pm - 5:00pm



### Responsible Broadcast Journalism

Sayles 001

It is often the case that the training process for those working in broadcast news is not held to the same rigorous standards as those for other journalistic media. Simultaneously, because of the industry's high visibility, journalists have developed investigative techniques that push the limits of permissible invasion of privacy and related ethical concerns. The panel will examine just what responsible broadcast journalism is and why there is leniency in broadcast journalism standards. The panel is intended for those students wishing to pursue a career in broadcast journalism as well as for those who seek to teach the topic.

*Ralph Begleiter, World Affairs Correspondent, CNN*

*Bernice Buresh, Director, Women, Press, and Politics Project, Harvard University*

*Phyllis Crockett, White House Correspondent, National Public Radio*

*Anne Edwards, Senior News Editor, National Public Radio*

*Bill Headline, Washington Bureau Chief, CNN*

### NPR vs. Freeform: Can the College Format Exist with NPR?

Sayles 105

Since the satellite service started in the late '60s, National Public Radio has aggressively signed up college radio stations that were often once student-run facilities. NPR stations tend to hire professionals to manage the station and fill other key positions, thus displacing students. Though a significant increase in audience size and revenue usually results, it also means displacement of other alternative programming. Can the two formats exist within a station? Can stations of the two different types peaceably co-exist on a campus? Does a college, concerned with its public image, necessarily need to replace its student-run alternative station with an NPR professional station?

*Brian Long, Associate Editor, Rockpool magazine*

*Mark Sachs, Manager, Station Relations, National Public Radio*

5:00 PM

### Alternative Television Programming

Salomon 003

TV programming's trendsetters in the '90s will likely come from the ranks of alternative producers such as this seminar's two leaders. Producers Halleck and Weinberg each operate limited national program services that distribute high-caliber works by independent producers that truly defy traditional broadcast and cinematic conventions. As the big networks' audience shares dwindle, more attention is being given to fresh programming concepts. The alternative TV producers will talk about what they do, the programming they are seeing, and where it's all headed.

*Dee Dee Halleck, Producer, Deep Dish Television*

*Tom Weinberg, Executive Producer, The 90's*

### TV Technology: Where Is It Going?

Salomon 203

An expert who works day-to-day on the issues of implementing new television technology into one of the big-three networks' operations discusses what's on the horizon and how it will affect society from home viewing through college TV production to worldwide programming. Updates on HDTV, satellite distribution, and new video recording standards will be among the topics covered.

*Kenneth Bronfin, Director, TV Technology and Strategic Planning, NBC*

### Carrier Current and Cable FM

Sayles 104

If you work at a non-broadcast college radio station, you know there are special problems associated with the technical operation of those facilities. However, carrier current AM can sound good and cable FM need not be expensive to implement...if you know the inside tricks. Veteran college radio engineer Ludwell Sibley, author of *College Broadcaster* magazine's "Engineering" column, takes you through the non-broadcast radio maze with clear-language explanations about upgrading







from CC to CAFM, getting your station to comply with the FCC's new radiation field strength limitation requirements, and solving signal quality dilemmas in unusual dormitory construction scenarios, plus responding to your specific station questions.

*Ludwell Sibley, Chief Engineer, WCVH-FM*

## Creative Radio Promotions

*Salomon 202*

In commercial radio where several stations in a market may share a format, promotions are often the most effective way to make one station stand out from the crowd and grab the lion's share of the listening audience. Though college stations tend to be naturally distinctive, they are usually less organized and sophisticated in their promotional activities than their commercial counterparts. However, effective radio promotions depend less on money than on *creativity*. College stations are hotbeds of creativity—if the resources available are harnessed. Panelists will describe how to implement promotions through specific examples.

*Jon Pernick, Marketing/Promotions Director, SPIN Magazine*

*Max Tolkoff, Program Director, WFNX*

## Free Speech and Indecency in Broadcasting

*Leung Gallery*

Thanks in large part to a resurgence in the socio-political right wing, broadcasters may be in danger of losing a major degree of their freedom to air editorial views and program content of a controversial nature. Recent proposals attempted by the FCC to install a 24-hour ban on so-called "indecent" content may yet be implemented. An unprecedented number of stations have been cited for indecent broadcasts under the new FCC administration. College stations, historically the cradle of cutting edge programming, may be particularly susceptible to any actions in this direction. What kind of environment are broadcast journalists, music and public affairs show producers, and other programmers working under today? Is broad-

cast content being adversely affected?

*Eleanor Applewhaite, Associate General Counsel, CBS*

*Les Garland, Les Garland Productions*

*Brian Long, Associate Editor, Rockpool Magazine*

## Structuring Your Curriculum for Careers in Broadcasting

*Salomon 001*

The long term value of your education can be determined by the courses you choose to take as an undergraduate. There are often many routes to choose from to arrive at the career goal you have in mind. The purpose of this seminar is to guide you in the choices you make for your undergraduate education as they relate to your career goals. The panelists have valuable perspectives on job qualifications for careers in broadcast journalism, having taught undergraduates as well as worked in the field of broadcast journalism.

*Ralph Begleiter, World Affairs Correspondent, CNN*

*Bernice Buresh, Women, Press, and Politics Project, Harvard University*

*Anne Edwards, Senior News Editor, National Public Radio*

## 6:30 PM

## Tapping the Wealth on Campus With Limited Equipment

*Salomon 202*

You want to do quality production, but video and audio equipment is prohibitively expensive. Much of the difference between small- and large-budget operations can be erased by "short cuts" that insiders have used for years. In many communities, your school is the center of cultural and educational activities. It takes a good eye, however, to see all the programming opportunities and resources on campus. Learn about these trade secrets from an expert in campus video production.

*Paul Roselli, Audio Visual/Video Producer, Brown University*

*Additional panelist to be announced*



## Organizational Structure: Training Programs—Radio

Sayles 104

The determining factor in the operation of many college stations is the rate of staff turnover. Every station goes through a continuous cycle of members as freshmen enter and seniors graduate. Management staff turns over at an even faster rate. How can a college station structure itself to prevent chaos and still provide its members with the freedom to produce great radio?

*Doris Cardussi, Instructor, SUNY-Plattsburgh  
Peter Ensel, WPLT-FM Faculty Advisor, SUNY-Plattsburgh*

## Magazine Format Programming

Salomon 003

Television magazine programs have become a highly popular and effective format for discussing virtually any topic, as "60 Minutes" and—on the other extreme—"Entertainment Tonight," have proven. How you do maximize the potential of this format and make it work in practice—especially on a tight budget? Producers from the college and professional ranks intimately familiar with the genre share their ideas.

*Chris Spinder, Emerson Independent Video, Emerson College*

*Tom Weinberg, Executive Producer, The 90's*

## Fundraising / Underwriting

Sayles 200

The costs of broadcasting are high; the budgets allocated by communications departments and student activity funds to college stations low. If your station wants to make a greater impact but lacks the monetary resources to do so, this session is essential. The FCC underwriting rules need not restrict your money-making opportunities. We focus on the fact that fundraising and promotions are closely related: good promotions are usually good fundraisers. Two former college station Promotion and Fundraising Directors who remain closely tied to this area in their professional careers lead this idea-packed seminar that you will be immediately able to capitalize upon back at your station.

*Glenn Gutmacher, Publications Director, National Association of College Broadcasters  
Jon Pernick, Marketing/Promotions Director, SPIN Magazine*

## Record Company Relations

Sayles 105

Record labels—both majors and independents—depend heavily on college stations for airplay of their "alternative" music and music videos. Most companies are more than willing to service (provide free copies of new releases to) college stations—even with product that will only air on once-a-week specialty shows. Representatives from various independent labels attending the NACB Conference will tell you what they expect in return, and respond to your concerns.

*Brian Long (moderator), Associate Editor, Rockpool Magazine*

*Bobbi Cherrelle, Communications Director, Delfon Recording Society*

*Maria Jimenez, Promotions, Modern World Music*

*Karen Lee Kahn, Manager, Bodega Promotions*

## Training Programs: Structure for TV Stations

Sayles 204

The determining factor in the operation of many college stations is the rate of staff turnover. Every station goes through a continuous cycle of members as freshmen enter and seniors graduate. Management staff turns over at an even faster rate. How can a college TV station structure itself to prevent chaos and still provide its members with the freedom to produce great programs?

*Jonathan Bross, BTV, Brown University*

*Adam Collis, Duke Cable 13*

*Jeff Southard, BTV, Brown University*

## Radio Production Session

Salomon 203

There, hiding in the back of the station, is that "Production Room." You may have played around some back there, maybe even recorded a few basic promos for your on-air shift. But it may surprise you how much is possible even







with the most basic equipment. Good production skills and creativity make the difference. This session, with a hands-on component led by Max Tolkoff of WFNX, will walk you through the techniques that give your production a full, distinctive flavor resulting in the over-the-air station image you want.

*Max Tolkoff, Program Director, WFNX*

*Other panelists to be determined*

### Saturday Evening

*See "NACB Night Happenings" section.*

### Sunday

9:00 AM

#### Nomination of NACB Board of Directors

*Salomon 003*

All candidates are required to attend this meeting.

10:00 AM

#### Faculty Forum

*Sayles 204*

Issues of particular concern to faculty affiliated with communications departments and college stations will be addressed. Possible topics include: budgeting and funding, role of student managers in a faculty-supervised station, connection between station and school/department, vacation staffing of stations, training, internship development, career pathing. Moderated by:

*Marcia Rock, Professor, New York University*

*Sonya Williams, Faculty Advisor, WHBC-AM,*

*Howard University*

#### RTNDA Job Session

*Sayles 105*

These broadcast station professionals affiliated with the Radio-TV News Directors Association will speak about opportunities in the broadcast industry with a special emphasis on resumes and suggestions for career preparatory experience.

*John Carpilio, Program & News Director, WHJJ*

*WHJY, Providence, R.I. RTNDA*

*Larry Price, News Director, WJAR, Providence, R.I. RTNDA*

#### Using Satellite Technology at a College

*Salomon 203*

With the rapid developments in satellite technology over the last decade, the cost for the equipment necessary to receive satellite programming is continuously dropping. According to the PBS Adult Learning Satellite Service, over 1,200 colleges have downlink capability. Simultaneously, a multitude of free and low-cost educational satellite programming services have emerged with content suitable for both classroom use and college radio/TV station broadcasts. Satellite technology has become an invaluable tool for colleges. What does it take to start up such systems? If you already have a downlink ground station in place, this seminar will discuss how to maximize the instructional and revenue-generating opportunities afforded by the immense variety of available programming by satellite.

*Uri Bar-Zemer, Director, Brown University*

*Satellite Services*

*Pat Swonger, Modern Talking Pictures*

#### Directing for TV

*Salomon 001*

Learn technical pointers from experts on directing television productions. For example, determine how to obtain maximum coverage with a minimum number of cameras and how to call the shots with a multi-camera set-up.

*Ken Botelho, Director of Studio Operations, Heritage Communications*

*Lynn Young, Production Manager, Heritage Communications*



11:30 PM

## RTNDA Job Session (continued)

*Sayles 105*

Extending from its 10 am starting time, these broadcast station professionals affiliated with the Radio-TV News Directors Association will speak about opportunities in the broadcast industry with a special emphasis on resumes and suggestions for career preparatory experience.

*John Carpilio, Program & News Director, WHY/WHJJ, Providence, R.I., RTNDA*

*Larry Price, News Director, WJAR, Providence, R.I. RTNDA*

## Getting on Local Cable

*Salomon 203*

The cable revolution has made possible the airing of programming by individuals and college stations to a large community of viewers and listeners. This seminar will cover what's involved in negotiating carriage of your radio or TV station's broadcasts by local cable companies from both a technical and managerial standpoint and how to maintain good relations with the system operators. Also considered are the increased promotional and fundraising opportunities created by cablecasting, balanced by the additional resulting community responsibilities.

*Doris Cardussi, Instructor, SUNY-Plattsburgh*

*Peter Ensel, WPLT-FM Faculty Advisor, SUNY-Plattsburgh*

## Television Production for Large Events

*Salomon 001*

If your station would like to take on major production projects but don't know quite how to go about it, this seminar will describe what's involved. The planning and logistics require more preparation, but if organized properly and produced with certain technical "insider tips" in mind, even a relatively small college TV station can handle big projects and come out with quality productions. Panelists will use sports events and other large scale productions as examples.

*Ken Botelho, Director of Studio Operations, Heritage Communications*

*Lynn Young, Production Manager, Heritage Communications*

## Talk Radio

*Sayles 105*

After being thought nearly dead thanks to television and FM stereo, the AM band is enjoying a resurgence thanks to...talk radio. The content and style of the modern version ranges from down-home informative to highly controversial. WOR/New York's famed Joan Hamburg will share her secrets to building an audience without visually stimulating them and explain the continuing popularity of the radio talk show and its importance to society. This dynamic speaker minces no words in comparing the various types of radio programs.

*Joan Hamburg, Program Host/Consumer Reporter, WOR*

## Independents in Broadcasting

*Salomon 202*

Though the electronic media has traditionally been dominated by the networks, ever-rising costs of program production have changed the playing field. The proliferation of cable channels and the resultant segmentation of the audience has proven a boon to independent producers. Their works, available at relatively low cost and representing fresh perspectives, are becoming increasingly marketable properties. What does it take to be a success in independent video production? Two who have made it share their tips to help make the climb a little less difficult for you.

*Marcia Rock, Producer/Instructor, New York University*

*Tom Weinberg, Executive Producer, The 90's*





# SEMINARS

Sunday, 1:00pm - 2:00pm



1:00 PM

## Closing Brunch

Andrews Dining Hall

## NACB Board Elections

during Brunch

Before the official close of the conference, seven students will be elected to NACB Board of Directors positions for the November, 1989 - November, 1990 term by voting NACB members in attendance. Approximately 11 nominees will have been sifted from applications submitted over this Conference week-end. (See separate NACB Board of Directors nomination instructions and ballot sheet distributed at Conference registration for further details.)

2:00 PM

## U•NET Affiliates' Conference

Salomon 101

U•NET (University Network) is NACB's satellite programming service featuring the best of student-produced programs from college stations around the country. U•NET is aired by NACB member stations all across the United States. The TV feed began September 25 and just ended last week for the semester (Nov. 10). U•NET TV will resume in late

January, to be joined by U•NET Radio. This first U•NET Affiliates' Conference is open to current affiliates and those stations which are considering affiliation next semester. Programming decisions which will affect the network in the coming year and beyond will be made during the affiliates' conference. The agenda scheduled for this Conference raises broad issues, such as: the type of programming to be broadcast; amount of hours of programming uplinked; the satellite feed schedule; the ratio of student-produced to non-student programming aired; how the network's financial sponsorships should be handled in terms of on-air announcements; other categories of stations (e.g., commercial LPTV stations) to be allowed access to U•NET programs; and formation/structuring of the radio network. We welcome your input and hope you can attend.

We continue to encourage college radio and television stations across the country to submit programs to NACB for U•NET broadcast at no charge. Besides giving your programs a national audience, your station may downlink U•NET programs at no charge (for NACB/U•NET members) for use on your TV or radio station.



# UNIVERSITY NETWORK

Submit Radio Programs  
for the launch of U•NET's  
Radio Network

Submit TV Programs  
for the second season  
of U•NET TV.

Attend the First U•NET Affiliates' and Informational Meeting this Sunday at 2pm.



### Lee Abrams

*President, LA Inc.*

When the publisher of *Rolling Stone* thought his magazine might be straying from the interests of its readers, he hired Lee Abrams for advice. When MTV needed help fine-tuning its programming, it sought him as well.



"I sell my experience, my knowledge of what's happening," says Abrams. "I have an undying commitment to understanding the audience and finding out what these people want." The key is psychographics, a study of lifestyles, which reveals more than the traditional area of demographics. He has invented methodologies and refined others to make a science out of understanding music audiences. It seems like he always has been.

At 14 years of age, he was managing rock bands in Chicago, distributing questionnaires to the fans, taking suggestions. At 19 he became Program Director of WRIF-FM/Detroit. After programming more stations, he formed Burkhart/Abrams/Michaels/Douglas, arguably the premier music radio station consultancy in the United States. For 13 years the team achieved notable successes, including the "Superstars" formats, making AOR radio a money-making staple format at hundreds of stations across the country.

In 1987, Abrams founded two record companies, Cinema and Voyager. In the early '80s he helped popularize the New Age format, and now touts heavy metal as the "New Mainstream" format for the Yuppie generation of the '90s and programs Z-Rock, the Satellite Music Network's nationally syndicated hard rock program service.

Abrams has an uncanny ability to fuse analysis with intuition to predict and inspire new trends and to solve marketing dilemmas. It has gained him a broad roster of clients from fields outside the entertainment world—airlines, car and clothing manufacturers, and food and drink products—who seek his insights. He continues to advise rock and pop acts and music programmers, providing the balance of "science with emotion" that is his trademark.

### Eleanor Applewhaite

*Associate General Counsel, CBS*

Ms. Applewhaite serves as Associate General Counsel for CBS, Inc. She joined CBS' Law Department in 1964 two years after earning her Columbia University law degree, with an interim stint as Adjunct Professor at Syracuse University's College of Law and Newhouse School of Public Communication in the late '70s. She is a member of several bar associations and on the boards of the IRTS, BEA, NAACP Legal Defense and Educational Fund, Alvin Ailey Dance Theater, and several universities. She is also a member of NACB's Advisory Board. She has been honored by the YMCA, National Association of Media Women, and Institute of New Cinema Artists for her achievements in the mass media and communications.

### Bruce Barry

*Producer, Guiding Light, CBS*

Mr. Barry, a self-proclaimed "child of television," began his career in an operations position at the *CBS Television Network* in New York City as a videotape librarian. His first production job at CBS was in 1970 as a cue card clerk on the "Captain Kangaroo" Show—a program he watched as a child. He then assumed positions as Production Assistant and later as Associate Director on "Captain Kangaroo," "Search for Tomorrow," "Love of Life," and "Guiding Light."

His directing career began on "Captain Kangaroo" when the Director fell ill, requiring Barry to fill in. His career continued as he directed such shows as "As the World Turns" from 1979-81, "Texas" in 1983, and "Guiding Light" from 1979 to the present.

Barry was the recipient for the 1985 Daytime Emmy Award for Best Directing Team in Daytime Television Series and was nominated in the same category in 1986.

### David Bartlett

*President, RTNDA*

Mr. Bartlett became the Radio-Television News Directors Association's President last July. He was previously in charge of news and programming for the *NBC Radio Network* and *Talknet*. Bartlett first joined Talknet in 1986 as Program Director. Later, his respon-





# BIOGRAPHIES

Begleiter - Bronfin



sibilities were expanded to include news and general programming on the NBC Radio Network. He was named Vice President of News and Programming in 1988.

Before joining the NBC Network, Bartlett served as Director of News and English Broadcasts for the *Voice of America*. He was in charge of all VOA news operations including the central newsroom in Washington and 26 bureaus around the world.

In addition to news, Bartlett supervised all VOA English language programming, including features, music, entertainment, and documentaries. He created "Listen to America," the first telephone talk show ever broadcast by the VOA. He also helped develop programming for VOA/Europe, a news and entertainment service created for young adults in Western Europe.

Bartlett's previous positions have included: Managing Editor of Metromedia's international news service for independent television stations; Managing Editor and News Director at WRC-AM/Washington; and a newspaper reporter at the *Hartford Courant* and the *Montgomery Sentinel*.

Over the past ten years he has written and produced television documentaries and public affairs specials for PBS, Turner Broadcasting, and WRC-TV in Washington.

He graduated from St. Albans School and Trinity College and did postgraduate research at the University of Edinburgh.

## Ralph Begleiter

*World Affairs Correspondent, CNN*

Based in the network's Washington Bureau, Begleiter joined CNN in 1981 and took on the State Department assignment in June, 1982. At CNN, he has anchored live coverage of foreign affairs special events, including the 1988 superpower summit in Moscow and the dramatic 1986 hijacking of an American plane in Pakistan.

International arms control negotiations have been among his specialties while at CNN, anchoring a major award-winning documentary program on arms control issues called "Battle for Peace," which was broadcast in 1987 and 1988. Earlier, he produced "In the Balance," a series of reports on US/Soviet relations. He has interviewed

many world leaders, including British Prime Minister Margaret Thatcher, Pakistan's Benazir Bhutto, and French President Francois Mitterand.

Begleiter has traveled around the world for CNN, covering all major East-West events including all Soviet-American Summits during the Reagan administration. He has also covered the national political conventions and regularly serves as Election Night anchor for CNN.

Before joining the network, Begleiter reported for WTOP-AM/TV in Washington, D.C. Among his responsibilities there were the 1980 political conventions and the capture and release of the American hostages in Iran. He anchored special reports and documentaries on medical care costs, school desegregation, and the abortive hostage rescue mission to Iran.

He began his broadcast journalism career in 1967 in Providence, Rhode Island, where he worked as a reporter and writer for WICE-AM and WJAR-AM/TV, as well as News Director for WBRU-FM.

Among Begleiter's honors are awards from the National Academy for Cable Programming, the Houston International Film Festival, the Associated Press, and United Press International.

His Honors B.A. in political science comes from Brown University. He earned his Master's in journalism from Columbia University.

## Ken Botelho

*Director of Studio Operations, Heritage Comm.*

Mr. Botelho has extensive experience in producing and directing major sporting events for national and regional cable networks including ESPN, HBO, NESN, Mizlou Sports Network, and Nickelodeon. He also directs sports on WNAC-TV, and for several years, directed news programming and "PM Magazine" at WJAR-TV/Providence, R.I. Under his direction, Heritage has received several national and local awards for the quality of its productions.

## Kenneth Bronfin

*Director of Technical Strategic Planning, NBC*

Mr. Bronfin's major responsibilities at



NBC include long-range technical planning for the network, primarily focusing on HDTV production and delivery, plant automation, and digital broadcast technology. He is also involved in the technical analysis of new business ventures for NBC.

He began working at NBC three years ago immediately following his earning an MBA degree from the Wharton School at the University of Pennsylvania. His undergraduate degree in Electrical Engineering came from the University of Virginia in 1981.

### Merrill Brown

*Editor, Channels magazine*

Editing *Channels* magazine, arguably the top publication about the media business, is Merrill Brown. The publication is among those owned by Act III Publishing. Brown began at *Channels* as Executive Editor in 1985. Before this, Brown was Director of Business Development at The Washington Post Company, responsible for acquisitions and corporate strategy. He also worked for *The Washington Post* as New York financial correspondent from 1982-84 and as a financial reporter from 1979-82.

From 1978-79, he was a financial reporter with *The Washington Star*. He came to the nation's capital as a correspondent for Media General News Service in 1975. Earlier, he had been a reporter for the *Winston-Salem Journal* and the *St. Louis Post-Dispatch*.

His articles have appeared in *The Washington Journalism Review* and the *World Book Yearbook*. He is also a frequent guest on the "MacNeil/Lehrer NewsHour" on PBS, Cable Satellite Public Affairs Network, CNN, and other national programs.

Brown received a B.A. in political science from Washington University.

### Bernice Buresh

*Director, Women, Press and Politics Project, Harvard University*

Ms. Buresh is a writer and the director of the Women, Press and Politics Project, which operates under the auspices of the Joan Shorenstein Barone Center on the Press, Politics and Public Policy at Harvard's John F. Kennedy School of Government. She has taught such courses as "Women and the

Press" at the JFK School and "Women and Minorities and the News Media" at Boston University. She has used her course as a laboratory to understand and research the factors leading to underrepresentation and stereotyping of certain groups by the mainstream press.

She came to education from a career in journalism. As a reporter for the *Milwaukee Sentinel* from 1963-69, she covered the local and national civil rights movement, and was a stringer for *Time* magazine during the late '60s. She then joined *Newsweek* where she covered politics, education, and the antiwar and women's movements. Moving from Correspondent to Deputy Bureau Chief in Chicago, she was promoted to Boston Bureau Chief and finally to Congressional Correspondent in Washington. The birth of her son led her to return to Boston in 1976 for part-time writing and lecturing. She joined Boston University's faculty in 1979 and was nominated last year for the Metcalf Cup, B.U.'s highest excellence-in-teaching award.

In addition to *Newsweek* and *Time*, her work has appeared in many publications including the *Washington* and *Columbia* journalism reviews, *Quill*, and newspapers such as the *New York Times*, *Washington Post*, and *Boston Globe*.

Her interest in the conventions of the press and obstacles to women dates back to 1967 when her work won a top reporting award from the Milwaukee Press Club. She declined the award because the club restricted its membership to men. In the early '70s she served as a member of the editorial board of the *Chicago Journalism Review*, the first of several regional reviews formed by working reporters to analyze the practice of journalism.

Buresh received her B.A. in journalism from the University of Wisconsin-Milwaukee. She was a Fellow in the Knight Journalism Fellowship Program at Stanford University. During her residency at the Harvard Press and Politics Center this year she began the research for a book on the role of gossip and personal disclosure in political reporting.





### **Scott Byron**

*Editor, CMJ New Music Report*

Mr. Byron is the boss at the *CMJ New Music Report*, arguably the premier alternative music magazine focusing on college radio. At one time he was Music Director at WNUR-FM at Northwestern University. He has been referred to elsewhere thus: "Scott Byron likes to think he can change the world simply by believing in good things. He believes the country has been lulled into complacency by the media—which caters to the lowest common denominator—and the Republican Administration." Byron believes strongly in alternative music on college radio.

### **John Carpilio**

*Program and News Director, WHJJ-AM*

Beginning at WHJJ-AM/Providence, R.I., as news anchor in the fall of 1980, Mr. Carpilio became News Director in 1983. He took on the additional duties of Program Director in the summer of 1988. He has a sharp ear for news talent and often conducts news demo tape reviews on behalf of RTNDA.

He is a 1976 cum laude graduate of Emerson College with a B.A. in Broadcast Journalism.

### **Phyllis Crockett**

*White House Correspondent, NPR*

As one of the White House Correspondents for NPR, Crockett's stories air regularly on NPR's "Morning Edition," "All Things Considered," and "Weekend Edition." She also reports for NPR's weekly documentary series, "Horizons."

Covering a broad range of political and social issues, Crockett has gained particular recognition for "Black Men: Lost Generation?," a three-part series that examined the accelerating death rate of poor, urban men in the United States.

She was one of last year's election reporters and covered the Presidential candidates and the Democratic National Convention. She also covered the trials of Reagan administration officials Michael Deaver and Lyn Nofziger.

In 1988, she won a National Education Association Broadcast Award for her report "Acting White" which examined black high

school students' attitudes that equated academic achievement with emulating white people.

Crockett began her association with NPR in 1981 when she traveled to Israel to report on the Black Hebrews. As a freelance reporter, she covered minority issues for "Horizons." Later she served as an Assistant Producer for "All Things Considered." In 1985 she became a full-time NPR reporter.

Before joining NPR, she was Executive Editor for the *Sheridan Broadcasting Network* in Washington, D.C., and served as a Washington correspondent for KPRC radio in Houston. Her work included a series on the problems of nuclear waste and a special report on the Atlanta child murders. Previously she was a producer, reporter, and anchor for WFNC-AM/Fayetteville, N.C., where she covered local politics, the Jeffrey MacDonald ("Fatal Vision") murder trial, and military issues at Fort Bragg.

At WSOC NewsRadio in Charlotte, N.C., she produced a five-hour morning drive news program, covered breaking news, and anchored the weekend news. She also worked as a television field reporter for WTVD-TV/Durham, N.C., as a stringer for AP and UPI, and as a visiting journalism instructor at Johnson C. Smith and Fayetteville State Universities. She is a consultant to Clark/Atlanta University and speaks regularly to student and community groups.

Crockett is a regular news analyst for the BET cable network and for "Evening Exchange" on WHMM-TV/Washington, D.C. She's also been a news analyst for the nationally syndicated TV program "America's Black Forum." She has written articles for *Essence*, *Dollars and Sense*, and *The Delta Journal*; and reviewed books for the *New York Times* and the *Los Angeles Times*.

She received her B.A. in English Literature from the University of Illinois and her Master's degree from Northwestern University's Medill School of Journalism. Before beginning her journalism career in 1977, Crockett was a public relations writer and an advertising copywriter in Chicago.



### Anne Edwards

Senior Editor, NPR

Ms. Edwards is spending her 21st year in news and broadcasting as Senior Editor for Political and Elections Coverage for *National Public Radio*. She began her news career in Washington, D.C., while "squeaking through" the University of Maryland as a journalism major. She has worked with CBS News, ABC News, "Capitol Journal" on PBS, and briefly at CNN, WJLA-TV and WMAL Radio (Washington), among many other jobs. She was Television Coordinator and Special Assistant for Press Advance at the White House from 1977-80, and worked on four presidential campaigns.

As a college broadcaster, Edwards was on staff for four years, and first female station manager, at WMUC Radio at the University of Maryland-College Park.

### Michael Fuchs

Chairman and CEO, Home Box Office

Mr. Fuchs, in his position at HBO since October, 1984, is in "the thick of it." 1989 has been a busy year for the 43 year-old head of the nation's largest pay-TV company: HBO's parent company, Time Inc., attempted to merge with Warner Communications (eventually acquired), Time and HBO were slapped with a \$2.4 billion lawsuit by Viacom alleging anticompetitive practices, and finally, HBO faced a head-to-head race to establish the first all-comedy cable network (HBO has taken the initial lead, but the race is far from over). While many of the developments in 1989 are still unsettled, one thing is clear: Fuchs will enter 1990 stronger than ever.

According to the *New York Times*, Fuchs forged his reputation as an executive to be reckoned with through his willingness to be confrontational. Says head of HBO's sports programming, Seth Abraham: "You know how Britain is a country that functions better in war than peace? We are a company and Michael is an executive that functions better in the tug of war of business. Britain is an Island nation. We've always felt like an island company." Responds Fuchs: "I accept that people find me arrogant. I think it's a matter of style. I like to give it back to people. I'm a pusher."

Fuchs joined HBO in September, 1976, initially in charge of original and sports programming. Though Fuchs had no experience as a television programmer, he found he had an instinct for what the predominantly young male HBO audience liked to watch. Fuchs steered HBO in the direction of original programming and gave the network a reputation for high-quality work. Fuchs built a strong reputation and in March, 1984, was promoted to President and Chief Operating Officer, responsible for the day-to-day administration of all HBO operating activities.

*"Fuchs is HBO's spiritual leader, its front man, its chief programmer and the definer of its image. Much of what HBO has been, is now, and will be comes down to Michael Fuchs."*

- New York Times

Currently Chairman & CEO, Fuchs is also a member of the board of directors of Turner Broadcasting System, the National Cable Television Association, and a director of C-SPAN. He is a trustee of the American Film Institute, a member of the board of directors of the Museum of Broadcasting, the American Museum of the Moving Image, chairman of the Vietnam Veterans Ensemble Theatre Company, and a trustee of the Brooklyn Academy of Music. He is also a member of the board of directors of the Hebrew Home for the Aged at Riverdale, the American Foundation for AIDS Research, the Earth Communication Office, and a trustee of The Bronx Museum of The Arts.

Fuchs received a B.A. in political science from Union College and a J.D. degree from the New York University Law School. Fuchs came to HBO following an 18-month association with the New York office of the William Morris Agency. There he served as a Director of Business Affairs involved in packaging shows for television, negotiating feature films, and arranging personal appearances. Previously, Fuchs worked as a specialist in entertainment law, serving as an associate with two New York City law firms.







### Les Garland

*President, Les Garland Productions*

Mr. Garland's company ventures in music video and radio consultancy and production. He was previously President of QMI Music and Executive Vice President of Quantum Media, under Robert Pittman. He has more than twenty years of programming experience: first in radio, where he was recognized as one of the country's foremost rock radio programmers; and then in television, where at MTV he helped revolutionize not only the presentation of music on television, but television itself.

Before joining QMI, Garland was the senior programming executive of MTV and VH-1. He joined MTV Networks in 1982 as MTV's Vice President of Programming.

Previously he was West Coast General Manager of Atlantic Records. From 1974-80 he was associated with RKO Radio. In three years as Program Director of KFRC/San Francisco, he helped KFRC earn *Billboard* magazine's selection of it as "Radio Station of the Year" all three years. He also personally received several awards as programmer of the year and a prestigious Clio Award for a KFRC station promotion. At WRKO/Boston, he helped stage and promote the largest rock concert in the city's history.

He has programmed stations in five other major U.S. cities and served as on-air talent on stations in three others. Garland is recognized around the world for his programming expertise, and has been a keynote speaker at a number of music conferences, including the 1978 Australian Broadcasters Convention in Sydney, *Billboard's* annual International Music Seminar in Portugal in 1984, and the first annual International Music & Media Conference in Montreaux, Switzerland, in 1986.

Garland has been featured in *Time* magazine, *Gentlemen's Quarterly*, "60 Minutes," and "Entertainment Tonight." He has guested on the "Donahue" show and "Late Night with David Letterman."

### Mauricio Gerson

*Production/Programming Manager, Telemundo Group*

In managing program production for the

*Telemundo* Network since 1987, Mr. Gerson has served as Executive Producer of various projects including the coordinated coverage of the 1988 Presidential Conventions for Telemundo's owned and operated stations' local newscasts. As Program Manager, Gerson is responsible for the administration of program planning and acquisitions for the network.

During his 1979-1987 tenure at *New Jersey Network*, a PBS affiliate, Gerson won an Emmy Award from the New York chapter of the National Academy of Television Arts and Sciences. He also received Unity Awards in Media for political reporting in 1984 and reporting on education in 1985 from Lincoln University. His 1986 documentary on Hispanic women received an honorary mention for excellence in broadcasting from the National Commission of Working Women.

Gerson earned a Master's Degree at the Annenberg School of Communications of the University of Pennsylvania. His Bachelor's degree in communications comes from Anahuac University in Mexico City, Mexico.

### Andrew Goodman

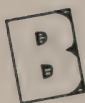
*President and General Manager, The American Comedy Network*

Mr. Goodman brings backgrounds in both advertising and broadcast management to ACN. The company supplies written comedy material to over 275 broadcast stations across the U.S. and Canada.

He served as Creative Director of a Philadelphia advertising agency for two years before joining the city's CBS-owned station, WCAU-AM, as Executive Producer for Talk Programming. He also served as Program Director for Susquehanna Broadcasting's WKIS-AM in Orlando, Florida.

Besides overseeing the operations at ACN, he co-writes all material and serves as Vice President for ACN's parent company, NewCity Communications, Inc.

Goodman has lectured all over the United States since 1985 on the topic of "Writing Funny," and has conducted workshops for broadcast groups, radio stations, advertising clubs, and schools. He is also the author of *The Method to the Madness: Radio's Morning*



Show Manual.

## Glenn Gutmacher

*Publications Director, NACB*

Mr. Gutmacher began in college broadcasting at WYBC-FM/Yale University, where he served as Assistant Sales Manager, Sales Manager, Development Director, Promotions Director, and Old Rock Program Director during his junior and senior years.

After graduation in 1987 with a B.A. cum laude in psychology, he took a job as a Marketing Secretary/Assistant at Home Box Office in New York City. Eight months later he was promoted to Marketing Administrator in HBO's Chicago office, handling promotions and marketing of the HBO and Cinemax networks to small cable systems in the midwest.

He left HBO in late 1988 to begin research for a book on *The History of College Radio in America*, visiting over 150 college stations across the nation and talking to representatives of over 100 other stations at college media conventions in the process. The writing continued as he accepted the newly-created position of Publications Director at NACB, with primary duties as Executive Editor of *College Broadcaster* magazine. He also coordinates NACB appearances at outside trade shows and college radio-related activities for NACB. Gutmacher has spoken about college radio on panels at the Black College Radio and Intercollegiate Broadcasting System national conventions, CMJ Music Marathon, and the CommTrends and NACB West Coast regional conferences.

## DeeDee Halleck

*Independent Producer / Professor*

If DeeDee Halleck has a dream, it is to establish a global network for independent producers who are currently excluded from mainstream media. Halleck is currently working to make that dream a reality. She has co-founded the first and only public access cable network, *Deep Dish TV*. Before *Deep Dish*, Halleck co-founded "Paper Tiger," an alternative magazine-format program that included segments that previously had no outlet. Her efforts to open up the media to the masses have also included soliciting segments for Tom Weinberg's new series, *The 90's*,

from independent producers around the world, helping independent filmmakers in China and Latin America. She also participates in X-Change TV, an organization that works to exchange programming between independent producers around the world.

"DeeDee Halleck has revolutionized people's access to media in this country," says independent producer Catherine Saalfeld. DeeDee's commitment stems from a belief that "media is how decisions are being made." She seeks to allow other voices to be heard other than the mainstream, which she believes do not express the views of the majority of the people.

DeeDee Halleck is also a professor at the University of California-San Diego and a video teacher at Bard College.

## Joan Hamburg

*Program Host/Consumer Reporter, WOR-AM*

One of the nation's foremost experts on consumer-related issues, Joan Hamburg brings to WOR-AM/New York audiences a vast store of concise and uncompromising information that they have come to rely on. Whether the topic is a new money-saving opportunity, a restaurant review, a vital technological breakthrough in health or medicine, a warning about a dangerous product, or practical shopping tips, Hamburg's timely, up-to-date reports give her listeners the kind of information and advice they need to avoid consumer rip-offs and make the most of what they have.

*The Joan Hamburg Program*, her regular daytime call-in show, provides New Yorkers with insightful, practical recommendations which enable them to be better consumers. She also shares her valuable insights on a special segment aired on *Rambling With Gambling*, the world's longest-running radio program. Her popularity is a tribute to the real service she provides the New York metropolitan area community.

On the entertainment side, Hamburg moves her program to world-famous Sardi's Restaurant every Wednesday to spotlight a glamorous parade of headline personalities and show business stars. Judd Hirsch, Helen Gurley Brown, Marvin Hamlisch, and Sally Struthers are just a few of the recent guests on





Hamburg's *Luncheon at Sardi's*, co-hosted with show business veteran Arlene Francis. The big names talk candidly with the hosts about their professional and private lives—and, in some cases, even perform.

Hamburg is a noted authority on the subject of talk radio, holding provocative views about the medium's role in society and its potential for facilitating social progress.

### Richard A. Leibner

*President, N.S. Bienstock*

Richard Leibner is America's most successful broadcast journalism talent agent. His firm represents over 300 TV news employees including Dan Rather, Diane Sawyer, Mike Wallace, Morley Safer, and Maria Shriver. Leibner's success stems more from his style of representation than from the mega-salaries he commands for his clients. *60 Minutes'* Morley Safer says of his agent: "He's among the most utterly loyal, true friends a person can have." One minute, Leibner can be found counseling a client on a personal family matter and the next, telling a network executive where s/he can shove it if he feels a client is not being treated fairly.

If Leibner's clients love him, others are not so fond. Leibner's hardball style has attracted much criticism over the years. Like anyone else that has achieved Leibner's level of success, he is often accused of being too powerful. His dedication to his clients does not end with fee negotiations. According to the *New York Times*, Leibner is "particularly rich in the precious currency of information," and he uses his power to get the most for his clients.

Leibner was trained in his father's profession, accounting, and went to work in the family firm in 1963. The next year, he and his father, Sol, were given the chance to buy out the agency of Nate Bienstock, an insurance man with such clients as Walter Cronkite (NACB's keynote speaker in 1988) among his customers. Bienstock had supplemented his earnings by occasionally negotiating contracts for some insurance clients. Leibner quickly fell in love with negotiating contracts and being in the world of news.

Leibner had the good fortune to be in the right profession at the right time with the

right skills. In the late '60s and early '70s, the networks began to expand their news programs from fifteen minutes to as much as two hours. As Leibner describes it, suddenly it was a seller's market. Salaries jumped and reporters and anchors realized that an agent could get them even more money. Leibner also credits the advent of the 3/4" VCR which enabled agents to sell people out of town via video resume. Leibner used this to escalate the value of his clients by playing one station off of another.

Leibner is currently President of N.S. Bienstock which includes four other agents including his wife and partner, Carole Cooper.

**"CBS NEWS DECLARES WAR ON AGENT:  
SAYS THERE'S TOO MUCH JACK  
IN THE BIENSTOCK."**

-Variety

### Brian Long

*Associate Editor, Rockpool Magazine*

Long's odyssey in alternative music began in 1981 on KYMC-FM/Ballwin, Missouri, where he helped introduce a new kind of music to an unsuspecting St. Louis suburban population. He then moved to the University of Missouri where he served as Music Editor of the *Campustown Journal*. After a year he was back to radio on the school's KCOU-FM, hosting a show featuring releases by independent U.S. labels, and becoming Program Director.

In 1986 he joined Entertainment Radio, Inc., in California, working with SPIN magazine's radio network. He moved to SST Records as its college radio rep, and established its New York office in 1988. He was hired by *Rockpool* magazine four months ago as Independent Label Director and Radio Pool Director, and serves as an Associate Editor.

### Robert Morton

*Producer, Late Night with David Letterman, NBC*

A production executive with extensive experience in television talk shows, comedy programs and music shows, Morton became Producer of NBC-TV's "Late Night with



## BIOGRAPHIES

Oedipus - O'Leary



David Letterman" in 1987. As segment producer on "Late Night" since 1982, Morton was the conduit between Letterman and the 2,500-plus guests who have appeared on the show since its debut.

He came to the show from ABC's "Good Morning America," where he was Associate Producer/Writer. Previous to that he served as Creative Director of MTV.

In the late '70s, Morton was a producer in program development for Warner's Qube, followed by Associate Producer/Writer of "Good Day" at WCVB/Boston and of the New England regional Emmy Awards telecast. He then served as Associate Producer of NBC's "Tomorrow" show starring Tom Snyder. It was when David Letterman appeared as a guest on Snyder's show that Morton met him and later was asked by Letterman to join "Late Night" when that show began.

Morton graduated from American University in 1975 with a B.A. in television production and communications. He has been a guest speaker on comedy and TV production at the New School for Social Research in New York City.

### Oedipus

*Program Director, WBCN*

"The future is now ... Change or stagnate ... Safe rock 'n roll is an oxymoron ... You must destroy to create ... Did you threaten the status quo today?" The year is 1980 and the words belong to Oedipus, the rising star-DJ, Oedipus, at Boston's #1 radio station, WBCN. A year later he was promoted to program director, a position he still holds today.

Oedipus started spinning records on MIT's WTBS-FM (now WMBR) in 1975 while working part-time in a dental clinic. The same year, Oedipus walked in off the street and introduced himself to Charles Laquidara, host of WBCN's morning show and said, "My name is Oedi, and you can't spell it."

"It worked," says Oedipus. He became Laquidara's unpaid assistant and writer. Six years later, he became Laquidara's boss. Although his job as program director occupies most of his time, Oedipus DJs part-time—he

still hosts the "Nocturnal Emissions" new music show on Sunday nights, a nationally-syndicated radio program.

WBCN is widely recognized as the premier progressive rock radio station in the country, and much of the credit goes to Oedipus who has managed to keep the station on the cutting edge even as it passed its 20th anniversary with the format. WBCN's progressive rock format grew out of the turmoil of the '60s, and according to Harvey Kogan of *Radio & Records*, "They stubbornly hold on to some of the progressive ideals, introducing listeners to new and different music."

In 1979, WBCN was sold by its original owner to Hemisphere Broadcasting. WBCN's new owners immediately tried to make wholesale changes, firing most of the staff but retaining "stars" such as Laquidara. That could have been the end of WBCN as Boston knew it. Instead, everyone went out on strike, joining the dismissed on picket lines, and the action fired up the community. Listeners, newspapers, rock bands, and most importantly, advertisers supported the strikers. WTBS turned over its studios to the striking jocks. After three weeks, Hemisphere relented.

Oedipus sums up WBCN's attitude: "We have fun, and its not phoney fun. We really do like what we play."

### Mary O'Leary

*Production Assistant, Guiding Light, CBS*

A native of Rhode Island, Ms. O'Leary spent several years stage managing off-Broadway, summer stock, and regional theatre productions. In 1981, she toured India and Syria with the Trinity Repertory Company. Subsequently she moved into television work and is currently an assistant to the producers for the CBS-TV daytime serial, "Guiding Light." She still maintains her ties to the theatre as co-producer of Clunes Associates, a production company, in collaboration with Broadway and former daytime TV star Jonathan Frid. O'Leary also gives lectures on television and theatre production to college students.





### Jon Pernick

*Marketing/Promotions Director, SPIN magazine*

Pernick came to head Marketing and Promotions at SPIN magazine just this year. He is particularly interested in developing projects directed to the college music market.

He did his undergraduate and graduate work at the Florida Institute of Technology in aviation and business, respectively. He also ran a fashion business in New York City. While at FIT, Pernick became heavily involved in the campus radio station, WFIT-FM/Melbourne, FL.

Applying his business skills to broadcasting, he engaged the station in a number of concert promotions. Starting small at first, the events under Pernick's leadership were so successful that the 2,500-watt station eventually took on market-wide promotions and became a major force in the area.

Even the college's administration realized his efforts were vital to WFIT's unprecedented success, and Pernick was offered the newly-created position as the station's full-time paid General Manager. Simultaneously, he implemented program format improvements that solidified WFIT's presence in the market. During his tenure, he was nominated for Gavin College Program Director of the Year and WFIT was nominated for College Station of the Year.

Based on the reputation resulting from his achievements at WFIT, Pernick was hired by SPIN magazine earlier this year specifically to spearhead promotional and marketing activities to increase SPIN's presence in the college market, including the marketing of the resuscitated SPIN Radio Concert Series.

### Ponchitta Pierce

*Independent Producer/Journalist*

A television host and producer, Pierce is a veteran of nearly two decades in journalism and over a decade in television news and public affairs programming.

From 1982-87 she was host and co-producer of the award-winning daily morning interview show "Today in New York," seen on WNBC-TV/New York. Pierce's interviewing style has been decried as "pleasant and incisive." A guest, Harry Lipsig, one of

the country's foremost negligence lawyers, turned to her, exasperated, and said: "You are the most thorough inquisitor I have come across of all the many stations I have been on." Says *Vogue* magazine: "She is skeptical without turning skepticism into a religion the way the guys on *60 Minutes* do, or a titillating quest for gossip the way Barbara Walters does."

She joined WNBC in 1973 and until 1977 was co-host of the station's Sunday morning magazine program, "The Sunday Show." For the next three years she served as co-host of "The Prime of Your Life," the station's highly successful public affairs series devoted to the needs and interests of the metropolitan area's older residents.

Pierce began her career in journalism in 1964 at *Ebony* magazine where she rose to become its New York Editor and New York Bureau Chief of the magazine's parent company, Johnson Publications. From 1968-71 she served as a special correspondent for CBS News. During this time, she contributed reports to the CBS Evening News and conducted interviews for the CBS Morning News.

Continuing her work in print journalism, Pierce then served, until 1977, as a Contributing Editor for *McCall's* magazine and wrote for *Reader's Digest*, where she went on to serve as a Roving Editor until 1981. She has also written articles for *Newsday* and *Family Circle*.

Long active in community service, Pierce serves on boards of several inner city organizations and on those of the National Center for Women and Retirement Research and the Council of Advisors for the National Resource Center for Children in Poverty. She is a member of Women in Communications (WIC), American Women in Radio and Television (AWRT) and AFTRA.

Recognized by the industry and public for excellence in broadcasting and journalism, she has received a number of awards including the National Women's Political Caucus Exceptional Merit Media Award, the AWRT Commendation Award, the National Headliner Award from WIC, and the Penney-Missouri Magazine Award.

Pierce became active in international affairs early in her career. Tying her interest in

# BIOGRAPHIES

Pittman - Rosenthal



education with politics, she moderated a student town hall meeting between former U.S. Secretary of State Alexander Haig and New York City school students on "Arms, Allies and the Search for Peace" in 1985 and another in 1986 between former President Jimmy Carter and students from city high schools in Atlanta, Georgia, on "How Foreign Policy Is Made: The Case of Central America."

Pierce's journalism B.A. cum laude is from the University of Southern California. She has also studied at Cambridge University in England.

*"Ponchitta Pierce is modest and classy, a white-gloved killer interviewer. If she can't wake you up in the morning, you've probably been staying up later than you should be..."*

## Robert Pittman

President, Quantum Media, Warner Comm.

Pittman is President and Chief Executive Officer of QMI. In two years of operation, QMI's creative businesses have included one network television series, three syndicated television series, a platinum-selling home video release, co-ownership of a major advertising agency, and the license for a new Orlando, Florida, television station.

Prior to forming QMI, Pittman had a profound impact on the music, cable TV, and video industries through the creation of MTV: *Music Television* as head of programming for Warner Amex Satellite Entertainment Company, the predecessor to MTV Networks (MTVN). He later served as President and Chief Executive Officer of MTVN, which operates MTV, *Nickelodeon*, *VH-1*, and the soon-to-be-launched *HA-TV* comedy network.

Under his leadership, the company became the industry's most profitable basic cable network group. Pittman originally joined Warner Amex to develop *The Movie Channel*, a pay-TV service which merged with *Showtime* in 1983.

Pittman established his entertainment credentials during a ten-year career in radio that started at age 15 and spanned stations in

Pittsburgh, Milwaukee, Detroit, Chicago, and WNBC/New York. As Program Director, he engineered programming turnarounds that produced the top-rated station in the country, the nation's number-one country music station, and Chicago's top album-oriented rock station. Pittman also produced and hosted a weekly television video music show for NBC's owned-and-operated television stations.

Among the many honors Pittman has received for his career achievements are programmer of the year from *Billboard* in 1977 and *Hall Radio Report* in 1978. He was named "Innovator of the Year" by *Performance* magazine for his work in developing and designing MTV.

Pittman was recently hired by Warner Communications.

## Paul Roselli

Audio Visual/Video Producer, Brown University

Roselli has produced video as an employee of Brown University for four years. His A/V production experience also includes work as a Multi-Image slide show producer. He began still photography at age 4. ("Yes, I used a Kodak Brownie camera," he admits.) His work as a freelance still photographer for seven years covered such clients as SIGMA, Polaroid, Brown University, the Rhode Island School of Design, the University of Rhode Island, the Cooperative Extension Service, Transcriber, and others. He was also Staff Photographer at Observer Publications. He has taught courses in A/V, Still Photography and Video Memos at RISD, URI and elsewhere.

He has made video productions for various Brown departments including University Relations; Development; Alumni Relations; the Institute for International Studies; and the Inauguration of Brown's 16th President, Vartan Gregorian.

Roselli is presently working on interactive video disks and information/instruction packages.

## Eric Rosenthal

General Mgr., A/V Systems Engineering, ABC

Mr. Rosenthal directs system engineering at ABC, with a primary focus on implem-







entation of new technologies into network operations and program production. HDTV production and delivery, plant automation, and digital broadcast technology are among his current concerns.

### Mark Sachs

*Manager of Station Relations, NPR*

In managing NPR's Station Relations, Sachs' main duties include the recruiting of stations for membership and serving as liaison between member stations and NPR.

Previously, Sachs was an NPR news reporter and producer for WFAE-FM/Charlotte, NC. He received both his Master's Degree and B.A. in Sociology from Rutgers University.

### Morley Safer

*Co-editor/Correspondent, 60 Minutes, CBS*

CBS News Correspondent Morley Safer has been a co-editor of "60 Minutes" since December, 1970. This season marks his 20th on the CBS News magazine broadcast.

Over the years, Safer's newsmaking reports and interviews have been honored with numerous awards, including eight Emmy Awards, three Overseas Press Club Awards, two George Foster Peabody Awards, an Alfred I. duPont-Columbia University Award, and the RTNDA's Paul White Award, among others.

During the 1983-84 season, Safer reported on new evidence that resulted in the release from prison of Lenell Geter, an engineer convicted of armed robbery and sentenced to a life term in Texas. The report received national attention and was honored with three prestigious broadcast journalism awards.

As a CBS News Correspondent, Safer has written and been the principal reporter on a number of CBS News hour-long documentaries, including "CBS Reports."

He joined CBS News in April, 1964, as a correspondent based in the London bureau. In 1967, he was named London Bureau Chief, a position he held for three years. At that post, he covered Europe, Africa, and the Middle East.

Before taking the Bureau Chief assignment, Safer opened CBS News' Saigon Bureau in 1965. He served two tours in Vietnam

and received several major broadcasting honors for his reporting.

As London Bureau Chief, he returned to Vietnam to cover the war. In December, 1970, Safer left London to join "60 Minutes" in New York.

Prior to CBS News, Safer was a correspondent and producer with the Canadian Broadcasting Corporation. He began his journalism career as a reporter for a variety of newspapers and wire services in Canada and England.

### Ludwell Sibley

*District Manager, Bell Comm. Research*

As District Manager-Network Technical Support for Bellcore, Sibley provides engineering assistance to Bell Telephone as a troubleshooting analyst. He is also contracted as Chief Engineer at educational station WCVH-FM/Flemington, NJ. In addition, Sibley writes the monthly "Engineering" column for NACB's *College Broadcaster* magazine.

His experience in both telephonic systems and college radio engineering is longstanding. He was employed by AT&T until 1984 as a Transmission Engineer and previous to that in a similar capacity for Pacific Telephone. As an undergraduate at the University of California-Santa Barbara, he served as Chief Engineer for KCSB-FM.

### Curtis Symonds

*Vice President, Black Entertainment Television*

Mr. Symonds has been Vice President of Affiliate Marketing since 1988 at BET, America's first and only cable network showcasing quality black programming. Symonds has full responsibility for BET marketing activity with affiliated cable systems.

Since his start at BET, Symonds has made significant contributions to the network. He successfully implemented the network's 1989 rate increase which resulted in revenue allowing the introduction of seven new and original programs produced by BET. He has also increased consumer and affiliate marketing penetration. Symonds is directly involved in promotion planning and participates in system launches of BET. Symonds also represents BET as a speaker and panelist



## BIOGRAPHIES

Tolkoff - Turner



at many conventions, trade shows, colleges, and other events.

Prior to joining BET, Symonds was a National Account Manager for ESPN. In this position, he was responsible for planning, coordinating, and implementing affiliate marketing strategies. He joined ESPN in December of 1983 as Local Ad Sales Consultant after holding several positions in the cable television industry for both cable operators and program networks.

In January, 1987, he was elected Vice Chairperson of the National Association of Minorities in Cable (NAMIC), the organization committed to the development and hiring of minorities in the cable TV industry. He has also served as President of NAMIC's Chicago chapter.

Prior to joining ESPN, Symonds was an Affiliate Representative with Group W Satellite Communications, where he was responsible for affiliate relations in the Midwest Region. Previously, he held various positions at Continental Cablevision of Ohio. He started in the industry at Creative Cable of Columbus, Ohio, where he served as Supervisor for the construction staff.

Symonds received his bachelor of science in physical education at Central State University.

### Max Tolkoff

*Program Director, WFNX*

Mr. Tolkoff programs rock station WFNX-FM in the Boston market and does independent music consulting. Previously he worked as a consultant for Media Strategies, Inc., with Fred Jacobs, instigating "The Edge," a hybrid format incorporating modern rock with former cutting-edge music now part of classic rock's repertoire. WBRU was the first client to implement the format.

From 1983-88, he was known as "Mad Max," moving from Music Director to Program Director at the highly successful new music-formatted 91X in San Diego.

### R. E. "Ted" Turner

*Chairman and President, Turner Broadcasting System*

Ted Turner is Chairman of the Board and



President of Turner Broadcasting System. The Atlanta-based company owns and operates SuperStation TBS, Turner Network Television, CNN, Headline News, CNN Radio, and various other subsidiary and affiliated companies.

Turner attended Brown University, where he was Vice President of the Debating Union and Commodore of the Yacht Club. He began his business career as an Account Executive for Turner Advertising Company, and eventually became President and Chief Operating Officer in 1963.

In 1970, Turner purchased Channel 17, an Atlanta independent UHF TV station. In December of 1976, he originated the "SuperStation" concept, transmitting the station's signal to cable systems nationwide via satellite. This proved to be the watershed in the upward spiral of his media enterprises.

Turner diversified his company by purchasing Major League Baseball's Atlanta Braves in 1976, followed by the National Basketball Association's Atlanta Hawks in 1977.

In 1980, he inaugurated CNN, the world's first live, in-depth, 24-hour, all-news television network. CNN is now seen in over 60 countries. Headline News debuted 18 months later as Turner Broadcasting's second news network, providing a complete, updated newscast every half-hour. CNN Radio, a 24-hour all-news radio network, also began operations in 1982.

Turner was one of a group in 1985 that founded The Better World Society, a non-profit organization dedicated to the production and international distribution of television programming on issues of critical importance to the survival of this planet. Currently, he serves as the Society's Chairman of the Board.

Also in 1985, Turner conceived the Goodwill Games. In partnership with the USSR, he organized the quadrennial, summer multi-sport international competition, co-sponsored by TBS and the Soviet Union's committees for broadcast media and sports. The inaugu-





ral Goodwill Games took place in Moscow in 1986, with the 1990 Games scheduled for Seattle, Washington.

TBS acquired the MGM Entertainment Company in 1986, with assets including a library of over 3,300 feature films and the MGM film and TV production businesses. Though portions of MGM were sold, TBS retains the libraries which comprise a significant percentage of programming on Turner's entertainment networks.

Last year, TBS launched Turner Network Television in 17 million homes, by far the largest network launch in cable history. With the MGM classic films, major sporting events, exclusive children's programs and original programming, Turner intends TNT to become basic cable's premier network.

He is active in many civic causes and sits on the boards of organizations including the Martin Luther King Center for Nonviolent Change and the Atlanta Chapter of the NAACP. Throughout his professional life, Turner has received numerous awards and honors for his achievements in the mass media. He is also known as a superior yachtsman, having won national and world sailing titles, including a successful defense of the 1977 America's Cup, the 1979 Fastnet Trophy, and four Yachtsman of the Year Awards.

### Tom Weinberg

*Executive Producer, The 90's*

"We're not bound by any constraints—except quality," says Tom Weinberg of his new program, *The 90's*. "Unhappy with traditional commercial and non-commercial (PBS) television networks, Weinberg has gone off on his own. With a small staff and a smaller budget, he has managed not only to produce the provocative television series, but to distribute it completely outside of the existing networks. *The 90's* series, according to Weinberg, is "designed to be irreverent, inventive, thoughtful, controversial and fun. We're pushing the limits of TV, both conceptually and visually. Our goal is to present alternative programming in its purest sense—from underground documentary and home video to the most sophisticated animation."

The show has been described by the *Chi-*

*cago Tribune* as "...public television at its most adventurous, riveting and thoughtful." Praises come from peers as well. "We see *The 90's* as a major step forward in the process of opening up national TV on a regular basis to the work of independent producers," says John Schwartz, President of the Instructional Telecommunications Foundation.

Weinberg's background in innovative television dates to the 1960s when he produced the groundbreaking "Black's View of the News" via WCIU-TV/Chicago. He went on to co-found "TVTV," a stylistic and journalistic trendsetter in video documentary production on PBS in the '70s.

Over the last 20 years, he has produced over 500 programs—from documentaries to live variety and public affairs—on commercial and non-commercial TV. He has won four Emmy Awards and shared an Alfred I. duPont-Columbia University Award, among others.

Since 1978, Weinberg has been the producer of "Image Union," WTTW-TV/Chicago's weekly program featuring the work of independent producers. Airing thousands of short works, "Image Union" is probably the longest-running and best-recognized TV showcase for independent producers in the nation.

Weinberg is co-founder of the Center for New Television, for which he served as board chair during its first decade of operation. He graduated from the University of Michigan and holds an MBA degree from New York University.

### Lynn Young

*Production Manager, Heritage Communications*

Young is a Production Manager for Heritage Television Production Services. She acts in the capacity of Producer and Technical Director for regional and national programming. She has assisted on hundreds of projects for organizations including ESPN, NESN, FNN/Score, WNAC, NCTA, HBO, and others.

Formerly, Young was an Electronic Graphics Specialist, Production Technician, and the Director of Community Programming for Rollins Cablevision. She has helped the department to achieve several national awards.





# DOWNTOWN PROVIDENCE



- Food:**
1. The Abbey
  2. C. Blake's Tavern
  3. J. Higby's
  4. Krew Pizza Inc.
  5. Mark's Deli
  6. McDonald's
  7. Murphy's
  8. Player's Corner Pub
  9. Ronzio's
  10. Safari Lounge
  11. Winkler's Steak House
- Nightspots:**
12. American Café
  13. J.R.'s Fast Lane
  14. Last Call Saloon
  15. The Living Room
  16. Pertwinkies
  17. Prov. Civic Center
  18. Red Brick Tavern
  19. Rocket

# R**ESTAURANTS**



It's time for the Advertising Manager's picks as to what's hot in Providence. Although there are certainly many other decent places within walking distance of the Brown campus and downtown, these businesses support NACB, so we hope you will support them while you're here. (Each listing refers to the page its ad appears on for further detail.) So without further ado, our Ad Man's suggestions to you—by category—over NACB Conference weekend.

*NOTE: A boldface "B" in front of a place means it's known for its bar as well as its food.*

**B- The Abbey:** Cozy Irish pub. Live acoustic Irish music on the weekends. Friendly local crowd. It's close to the Biltmore at 71 Union St., 274-5104. (See ad, back section)

**Adesso California Cafe:** Somewhat upscale restaurant, Italian specialties. Nice enough to even take your faculty advisor to. Exotic appetizers and desserts. Wood oven-baked pizza and mesquite grill entrees. Full menu for takeout. 161 Cushing St. (just off Thayer St.), 521-0770. (See ad, back section)

**Alfredo's:** As sit-down Italian as you can get on Thayer Street—not a pizza joint. Now expanding their breakfast menu and an all-you-can-eat Sunday brunch. 280 Thayer St., 351-3950. (See ad, back section)

**Andreas:** This Greek restaurant features shish-kabobs, souvlaki, Athenian salads and all the other specialties you'd expect, plus a champagne breakfast-brunch on Sundays. 268 Thayer St., 331-7879. (See ad, back section)

**Ben & Jerry's:** There's ice cream, and then there's Ben & Jerry's. Cookie dough vanilla is a personal favorite. And so close...235 Meeting St. (off Thayer St.), 421-1114. (See ad, back section)

**B- C. Blake's Tavern:** Tasty deli-style sandwiches, delicious soups and cool

salads. Eat in or takeout right up till closing. Comfortable atmosphere to lounge and talk in, but you could just come for drinks—it's got a relatively large bar area. 122 Washington St., 274-1230. (See ad, back section)

**Fellini's Pizzeria & Cafe:** Their pizza won WHJY's 1989 Pizza Wars for best New York-style pizza. When you try their whole wheat crust pizzas, you'll know why. Stop nextdoor at Fellini's new Cafe. Featuring espresso, cappuccino, and fine desserts, it caps off a meal well. Or take a break during the day or evening. Open LATE. Fast pizza delivery, too. 166 Wickenden St., 751-6737. (See ad, back section)

**Friends Market:** This is actually a convenience-grocery store, but a special one with enough kinds of munchies to make you forget a restaurant. Reasonably-priced. Specializing in American and imported Portuguese items. 126 Brook St., 861-0345. (See ad, back section)

**J. Higby's:** The first and last word in frozen yogurt is a short walk from wherever you're likely to be during the NACB conference. Try this tasty treat at the 272 Thayer Street store if you're at Brown (272-7271), or the 203 Westminster Street location when downtown near the Biltmore (272-7404). (See ad, back section)

**B- Laguna:** This Brown campus-dominated, California-style restaurant/bar has outdoor tables when weather permits. But even if it's cold on NACB Conference weekend, you can be sure there will be people inside. 271 Thayer St., 331-1577. (See ad, back section)

**Mark's Deli:** So you're walking around the Biltmore in need of breakfast or lunch. Well, there's a big New York bagel with flavored cream cheese or a stuffed deli-style sandwich waiting for you at Mark's Deli. Call orders ahead and avoid the line. 73 Washington St., 861-6061. (See ad, back section)







**McDonald's:** Enough said. Get those 99-cent breakfast sandwiches while they last! 132 Fountain St., 621-9151. (I listed the phone so you can call and say "hi" to Antero, the busy yet friendly manager.) (See ad, back section)

**B- Murphy's:** "The best deli in the state," said the *Providence Journal* ("ProJo," the locals say). Having a drink in the relatively large bar area while watching satellite-delivered sports on Murphy's three big color TV's is nice, too. 55 Union St., 421-1188. (See ad, back section)

**B- Oliver's:** Yes, it's the bar that's crowded with Brown students every weekend. Yes, their appetizers are tasty and dinner is reasonably priced. The game room's upstairs, so what else do you want? 85 Benevolent St., 272-8795. (See ad, back section)

**B- Player's Corner Pub:** For lunch, cocktails, dinner, or after-game snacks (or an after-NACB break), Player's is "where the good sports meet." A short walk from the Biltmore at 194 Washington St., 621-8738. (See ad, back section)

**Ronzio's:** You may not be able to take advantage of their Monday special (two large pizzas for \$9.99), but Ronzio's is the king, with more area locations than any other pizzeria. Call the one nearest you for free delivery. (See ad for phones, locations, etc., back section)

**B- Safari Lounge/Krew Pizza:** Physically connected and co-owned, the Safari Lounge is a little bar in the heart of downtown, while Krew Pizza is one of the newest eateries near the Biltmore. Stop by the Lounge for a pitcher, and/or try the unique and tasty quiche-style pizza offered at Krew. (That's how I'd describe it, anyway.) Grinders, salads, and spinach or broccoli pies are some of Krew's specialties. And of course, they deliver (at no charge to NACB badgeholders). 105 Eddy St., 751-8770. (See ad, back section)

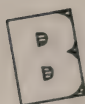
**Steve's:** Steve's is great ice cream, pure and simple, with as many flavors as College Broadcaster magazine has pages (probably more). So close...if you're on campus. On the corner of Thayer and Angell Streets, 861-6294. (See ad, back section)

**Subway:** Subs, grinders, hoagies, heroes, submarine sandwiches—whatever you call those long Italian rolls overstuffed with sandwich fillers, I have tried most of the kinds offered at Subway. And I just found out they've got 'em all as salads, too. I have a new personal goal to strive for. 250 Brook St., 421-3686. (See ad, back section)

**Taco Maker:** Enchiladas, burritos, fajitas...and of course, tacos. I probably left out some things, but if it's Mexican food, it's probably available here. Very fast service. 285-1/2 Thayer St., 521-1015. (See ad, back section)

**B- The Cafe at Brooke's:** Classier than your average bar, the atmosphere is geared more to the sit-down meal crowd, so it's pretty cozy. For lunch, dinner, or drinks, Brooke's is there. 244 Wickenenden St. (around the corner from Brook St.—get it?), 521-6445. (See ad, back section)

**B- Winkler's Steak House:** Here's a place you and your faculty advisor can agree on. Relax, eat, have a drink at the bar (in moderation, of course), and let all the information you have absorbed from the NACB Conference day settle in your brain. Good food in a continental atmosphere. 63 Washington St. (behind the Biltmore), 521-4626. (See ad, back section)



## Bands and Labels



### MUSIC SCENE

**A Boy & His Dog:** This original, alternative rock band led by singer/songwriter Barton Wolman has a high-spirited style with just the right mix of edge and polish, with a sound lying between XTC, the Smiths, Yes, and The Replacements. Formed five years ago while the members were Brown University students, the band has opened for The Replacements, Til Tuesday, Gene Loves Jezebel, Modern English, and The Del Fuegos. 1990 should be a big year for the band, as they finalize plans to record with some of the top session men and producers in the music business. They'll be opening at Red Brick Tavern tonight (Saturday). (See ad, back section)

**Bodega Promotions:** The main act they represent these days is Chemical Wedding. If you missed the review of their hot demo tape in October's *College Broadcaster* magazine, don't fret. They're playing tonight (Saturday) at The Rocket. If you miss your chance to stop by Bodega's booth during the Conference Trade Show, call the manager, Karen Lee Kahn, at 212/243-3121 for a copy of Chemical Wedding's new release. (See ad, back section)

**CVC Report:** The premier trade magazine for music video, CVC is a relatively new publication that's already taken the industry by storm. Editorial sections cover what's news in the music video business. Its comprehensive listings of video playlists from syndicated satellite video services, individual stations, clubs and other sources are unparalleled. For subscription information, call 212/533-9870. (See ad, back section)

**Delfon Recording Society:** When it comes to modern, high-fidelity, classical music releases, Delfon stands out. This CD-focused label is currently featuring works composed by Richard Nanes, a Philadelphia native who has achieved international recognition for his symphonies, rhapsodies, and piano

concertos. His works have been performed and recorded in many of the world's major halls with featured soloists and orchestras. In case you miss Delfon's booth at the Trade Show, contact them at 201/484-6438 to get serviced. (See ad, back section)

**Island Records:** This label started humbly in 1962 on the island of Jamaica, quickly forging a reputation for farsighted vision and creative excellence that helped make reggae an international music genre and helped itself to become the major label it is today. Over the years it has accumulated an extraordinary artist roster including U2, Bob Marley, Robert Palmer, Steve Winwood, Jimmy Cliff, and Roxy Music. Island has continued to sign promising new artists in hopes of building a formidable alternative music roster. Odds are good that your station's playlists have included several Island releases. Label founder Chris Blackwell received a Joel Webber Award at the New Music Seminar convention this past summer for excellence in the new music business. He has ventured into feature film production, including two Academy Award winners: *Kiss of the Spider Woman* and *The Trip to Bountiful*. (See ad, back section)

**Modern World Music:** MWM represents artists and labels from all points on the globe. They serve as the U.S. office for various Dutch, Swedish, Australian, and French labels, and many individual bands. You may have seen these folks at the New Music Seminar this summer passing out the *Holland Rocks* compilation from the Dutch Rock Music Foundation featuring artists from the Netherlands. This is a booth not to pass by at NACB's Trade Show, but in case you lose their number later, it's 212/529-5881. (See ad, back section)







# APPENINGS

On campus and around town



## NACB NIGHT HAPPENINGS

*Saturday*

Now that you're done with the sessions for the day, you deserve a fun night out. Enjoy yourselves, compliments of NACB. Most of the events listed below are offered for *discount or free admission* with your NACB badge.

### The Abbey

71 Union St.,

Kevin Fallon (Irish music)

### American Cafe

1 Throop Alley

(behind Sh-Booms)

861-1996

Rock music/Dance DJ

### Avon Cinema

260 Thayer St.

7:15, 9:30 Drugstore Cowboy;

12: Emmiguette

421-3315

### Brown Dance Ensemble

lower Leeds/Lyman Hall

8:00-fall concert, original choreography

863-2221

### Brown Film Society

Carmichael Auditorium

7:00-The Spy Who Loved Me;

9:30-Amadeus

863-2221

### J.R.'s Fast Lane

327 Washington St.

Shout, Archives (classic rock)

273-6771

### Last Call Saloon

15 Elbow St.

Urban Blight

421-7170

### The Living Room

273 Promenade (behind Big Bubble)

Raindogs, That'll Learn Ya, The Convertibles

521-2520

### Periwinkle's

Dartol Square

Top Comedians from the Northeast

274-0170

### Red Brick Tavern

on Fountain near Matthewson

A Boy & His Dog/

Big Nazo Bowling Alley Band

351-5505

### The Rocket

73 Richmond Street

What Now, Kaos Control,

Chemical Wedding

273-9619

### Talk of the Town

147 Washington St. (near Trinity)

(Undetermined at press time)

621-9420

### Trinity Rep

201 Washington St.

Italian American Reconciliation (play)

351-4242

### The Underground

Basement, Faunce House, Brown U.

Honeybunch

863-2799



## UTOMOBILES AND HOTELS



### PARKING

Any conference participant may use the Brown lot during the day. You may also park on the street. There is, however, no parking allowed on the streets overnight in Providence. There are two options for overnight parking. People wishing to park in a Brown lot overnight may get a free parking permit from the Information Center. You also may leave your car at the Biltmore Hotel (\$5/day) and take the NACB shuttle bus to and from campus.

#### Directions to Brown parking lot

*Between Waterman and Angell Streets*

To enter, turn left off Waterman St. 100 yards after Faunce Arch. If you follow the lot around, you will find that there is another entrance/exit on Angell Street. (To get to the Biltmore from here you must turn left onto Angell.)

#### Directions to the Omni Biltmore

There are many one-way streets

in Providence. The best way to get downtown is on Angell Street, which runs parallel to Waterman. Follow Angell down the hill though three traffic lights. Turn left at the fourth light, Canal St (it's a one way street). Follow the traffic circle and take your first right, follow signs to Kennedy Plaza. When you get to the light, you will be able to see the Biltmore straight ahead, but you must drive around Kennedy Plaza. Take a right at the first light and your first left (you have no other choice). Go straight, make first right past the Biltmore into the parking lot immediately behind it.

### THE OMNI BILTMORE

Our host hotel has been very helpful in providing affordable hotel accommodations for the weekend of the Conference. The Biltmore is a luxury hotel. You should be careful to *respect hotel property as well as the other guests* at the hotel.

## *Run for a position on the NACB Board of Directors*

Have a direct role in the future of the nation's association of college radio and television stations. You will share responsibility in making the major decisions affecting the directions NACB takes as it expands operations during its second year.

*Fill out the application form at the NACB Registration table. The form can also be found in your registration bag.*





ANNOUNCING  
NEW JOB  
OPENINGS:

N A C B

N A C B

*The National Association of  
College Broadcasters is  
soliciting resumes for at least  
two full-time positions avail-  
able January, 1990.*

---

## General Job Descriptions:

Hands-on responsibility for various areas of NACB operations including: grant solicitation, satellite network expansion, affiliate relations, programming acquisition and promotion, development of special member services and general management.

## Qualifications:

Energetic, recent college graduate with college radio and/or television experience in production as well as management.

---

***See David Bartis, NACB President,  
during the Conference or contact  
him afterwards at:***

NACB, Box 1955-B.U., Providence, RI 02912; 401/863-2225

# NACB PROFILE



## The National Association of College Broadcasters

*NACB was started in order to fill a perceived need in the college broadcasting community and to open the channels of communication between college radio and TV stations.*

NACB provides numerous services to its members that parallel the services their commercial station counterparts received before the creation of NACB. NACB organizes national and regional conferences, publishes the only trade magazine geared exclusively to the college broadcasting and communications community, and has just started the first student-programmed, school-managed satellite network. Through these and numerous other services, NACB allows college stations to focus their efforts on more creative tasks and saves them from having to address problems already solved by another station.

NACB is governed by its members and staffed by undergraduates and recent college graduates. NACB's management ensures that it will always remain responsive to the needs of college broadcasters.

## Activities

### Conference of College Broadcasters

The NACB Annual Conference brings together students and faculty members from across the country with respected media industry professionals for a week-end of panel discussions, seminars and workshops. NACB Board of Directors elections are held at the conference and the activities of the Association are discussed and voted upon.

The First Annual Conference was held at Brown University, November 18-20, 1988. Walter Cronkite delivered the keynote address to the 450 students in attendance from over one hundred schools and 26 states. Over forty industry professionals led forty-five seminars.

### Regional Conferences

Modeled after the national conference, regional conferences include panel discussions, workshops and seminars on a regional scale. While the national conference limits attendance to two people per station and requires extensive travel to attend, regional conferences allow many people from each station to attend at minimal expense.

Regional conferences are based on the principle that one station can learn as much from the station "next door" as from a station across the nation. Local industry professionals are chosen to lead the seminars. This has the added advantage of providing stations with contacts to industry professionals within their own area. Both the stations and the professionals are encouraged to maintain their relationship long after the conference ends.

### College Broadcaster

NACB publishes the only trade magazine for college broadcasters. *College Broadcaster*, with a circulation of 4000, reaches nearly every college radio and television station and broadcasting/communications department in the country.

The magazine serves two purposes. First, it acts as a member magazine, providing updates on NACB and member



# NACB PROFILE



station activities. Because of the numerous projects that NACB is currently undertaking and the numbers of schools involved, a monthly magazine is the only way that NACB can unify its members. Second, it acts as a trade magazine for the college community.

The magazine features articles written by industry professionals, students, and NACB staff members. Another benefit of the magazine is that it maintains communication between college stations through member-written articles, station profiles, and letters to the editor. *College Broadcaster* will include industry advertisements, professional articles, color photographs, letters, features, editorials, classifieds, a question and answer section, and other monthly columns.

## University Network (U•NET)

U•NET is a satellite radio and television network that allows college radio and television stations to exchange their best programming. Networking college stations will greatly empower the entire field of college broadcasting. Programming will improve as a result of stations being able to study the exceptional work of their peers and stations producing programming through the incentive of

reaching a national audience. In addition, by providing affiliates with high quality programming, the network will increase local and school support for these affiliates.

The network predominantly features student-produced programming and exceptional alternative programming. The network currently broadcasts five hours weekly. Programs are sent to NACB's offices where they are then edited into a network feed and distributed via satellite.

## Chapters

Under the supervision of the Corporation, NACB members will establish state-wide chapters of NACB. Chapters will act as a liaison between the NACB main office and NACB members. Chapters will be separately incorporated from NACB and will have their own management. Chapters, however, will be required to follow NACB's guidelines for the operation of chapters as established by the NACB Board of Directors. In addition, NACB staff members will assist chapters in organizing regional activities such as conferences and station tours.

**BTV***3rd Floor, Faunce House East*

BTV, Brown University's cable television station, was started in 1986. BTV is a student-managed/operated organization. The station utilizes a cable system initially installed for use by a computer network which extends into most dorm rooms and buildings on campus. BTV is a non-commercial station which relies on funding from the University and fundraising through events coordinated through the University.

From its inception, the strength of BTV's programming has rested on original, student-produced material. BTV currently produces ten original shows on a regular basis which represent a wide range of programming genres: dramas, sit-coms, talk shows, news, current issues performance reviews, sports, and variety. This year BTV has undertaken producing, *On Campus*, a news magazine show produced for U•NET from segments produced at campuses across the country. Although BTV is a relatively new organization, it has rapidly become one of the most popular student activities on campus with a membership of 150 students. Last January, BTV moved into its new studio, which has enhanced its ability to consistently produce quality programming.

**WBRU***88 Benevolent Street*

WBRU-FM (95.5) is one of the most successful student-run commercial college radio stations. WBRU was founded 53 years ago as the first carrier current station at a college. WBRU is consistently ranked in the top 10 Arbitron-rated stations in the Providence area. Last year, WBRU changed its format to "The Edge", a new progressive format created by Media Strategies. Though commercial and separately incorporated from Brown University, WBRU remains student-managed and almost completely student-staffed. WBRU is completely funded by advertising revenue. Many of WBRU's alumni have gone on to careers in commercial radio.

WBRU-AM is the carrier current sister station for the FM station. It is completely student-run, and is funded by the University and WBRU-FM. WBRU-AM is used as a training ground for the FM station, while maintaining free-form programming.





## **NACB**

*National Association of College Broadcasters*

## **Executive Director**

Doug Liman

## **President**

David Bartis

## **Publications Director**

Glenn Gutmacher

## **U•NET Director**

Dara Goodman

## **Associate Director**

Steve Klinenberg

## **Marketing and Promotions**

Nicole Gill

## **Affiliates and Acquisitions**

Jay Hirschson

## **Board of Directors**

Bonnie Baxter, *Indiana U. of Penn., PA*  
 Mary Bubala, *Ithaca College, NY*  
 Steven Klinenberg, *Brown U., RI*  
 Darren Kornblut, *Syracuse U., NY*  
 Kelly Moye, *U. of Colorado, Boulder*  
 Julie Wilson, *U. of Calif., Fullerton, CA*

## **Advisory Board**

William Paley, *CBS* — Chairman  
 Garth Ancier, *Disney*  
 Eleanor Applewhaite, *CBS*  
 Walter Cronkite, *CBS*  
 Anne Edwards, *NPR*  
 Les Garland, *Les Garland Prods.*  
 George Lucas, *Lucas Film, ILM*  
 Bob Pittman, *founder MTV*  
 Steven Ross, *Time-Warner*  
 Chuck Sherman, *NAB*

## **Sponsor**

*BTV, Brown Cable Television*

## **Co-Host**

*WBRU*

## **Host Chairperson**

Jeff Southard

## **Seminar Coordinator**

Jonathan Bross

## **Hosts Coordinator**

Carolyn Bernstein

## **Production Supervisors**

Kenji Kono

Alex Chen


## **Special Thanks**

Kelly Adams  
 Jill Armstrong  
 Samuel Babbitt  
 Joe Barboza  
 Willa Bernstein  
 Helen Brown  
 Tom Forsberg  
 Joan Fradley  
 Vartan Gregorian  
 Yolanda Johnson  
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 Paul Roselli  
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 Brown Food Services  
 Brown Lecture Board  
 Catering on Broadway  
 WBRU  
*and numerous Brown student volunteers  
 who have made this exhaustive event possible.*

# **RICHARD NANES**

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NOCTURNES  
OF THE  
CELESTIAL SEAS  
**RICHARD NANES**  
PIANO  
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PIANO CONCERTO No. 2 A/ SOLO  
PRELUDE & RHAPSODY No. 5

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**RICHARD NANES**  
RHAPSODY AND FUGUE No. 2, IN D-MINOR  
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RHAPSODY PATHETIQUE FOR  
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EUGENE FODOR — VIOLINIST  
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CONCERTO GROSSO FOR BRASS TRIO  
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*London*  
*Philharmonic*  
*Orchestra*

SYMPHONY No. 1 IN B-FLAT MAJOR  
SYMPHONY No. 2 IN B-MAJOR

**NANES**  
**SYMPHONY No. 3 AND**  
**SYMPHONY No. 4**  
**THOMAS SANDERLING**  
**LONDON PHILHARMONIC**  
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THE MUSIC IS ALWAYS  
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**FRESH**  
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# MUSIC VIDEO

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R E V I E W S



R E L E A S E S



P R O D U C T I O N



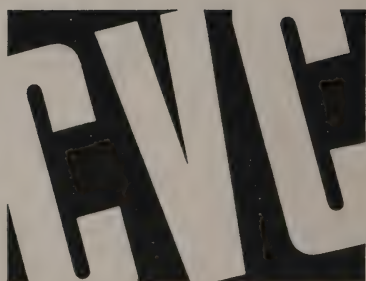
C H A R T S



C O N T A C T S



N E W S



R E P O R T

**enough said.**

*Call or write for a free issue.*

CVC REPORT 648 BROADWAY NYC 10012 (212) 533-9870 FAX (212) 473-3772

# A BOY & HIS DOG



"...exceptionally inventive songwriting, layers of guitars creating shifting moods... just the right mix of edge and polish..." - M. Boehm, L.A. TIMES

**SEE** the band live this Saturday, 11/18 at The Red Brick Tavern 9:00pm as part of the NACB Music Nights.

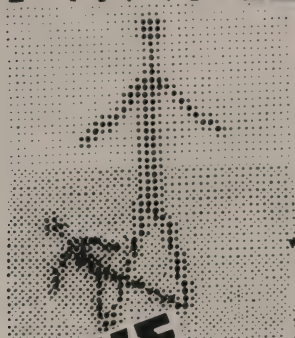
**LOOK** for their debut EP due out this Spring featuring guest appearances by members of Lou Reed, Sting, XTC, and the Amnesty Tour.

ARTIST REPRESENTATION: HLM Production, Ltd. • 212-517-5103



# CHEMICAL WEDDING

## NEW RELEASE!



**"RAVE ON PT.2,"  
b/w "NANCY"  
on 12"**

"If your station wants to stay on the 'cutting edge' of alternative radio (whatever and wherever that is), you should make plans to attend the Wedding as soon as possible."

Adam "Flash" Gordon,  
Music Director, WUFI-AM, Florida Int'l. University, Miami, FL

**LIVE  
at**

**SAT. NOV. 18 10:30**  
**the ROCKET 73 Richmond st.**

PROVIDENCE R.I. 401-273-9619

**WEDDING CHEMICAL WEDDING CHEMICAL WEDDING**

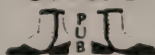
Why do people ♥ SPATS?

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Spectacular Sandwiches  
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Come in and try  
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230 Thayer Street  
331-3435

Open Every Day at 11 a.m.

Brunch served weekends &  
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Dinner Menu 5 p.m. thru 10 p.m.



Mesquite Grilling  
Exciting Pastas  
Wood Oven Pizzas  
Cool Salads



161 Cushing Street on Providence's East Side 521-0770



## Great Music From Around The World !

Modern World Music represents artists and labels from all points on the globe. We manage VAN KAMPEN (Dutch), TIC TAH (American) and CATCHCRY (Australian) among others and we are the U.S. office for:

### RADIUM 226.05 RECORDS (Sweden)

UNION CARBIDE PRODUCTIONS

SATOR

BLUE FOR TWO

BLACK SNAKES

### MUSIDISC SA (France)

THEY EAT THEIR OWN

LITTLE BOB

SNAPPIN' BOYS

### DUTCH ROCK MUSIC FOUNDATION (Holland)

HOLLAND ROCKS PROMOTION

FATAL FLOWERS

CLAW BOYS CLAW

URBAN DANCE SQUAD

### COLUMBUS ROCK DIVISION (Holland)

booking European tours for everyone from

PLASTIC DOLLS to

KING SUNNY ADE

And many more bands! Keep an eye and ear out for new releases from  
Union Carbide Productions on Skyclad Records and Van Kampen on Tomato Records

Stop by our booth for some  
promo material and to get  
on our mailing list for  
new releases!

---

143 Avenue B Suite 5A, New York City, NY 10009 USA  
Ph:212-529-5881•Fax:212-529-5882•Telex:6502684226

---



## Player's Corner Pub

*"Before or After the Game this is where good sports meet"*

Luncheon, cocktails, dinner and after game snacks . . .

\* open until 1:00 a.m. \*

194 Washington St.

621-8738

YOUR HOST: Jodi Di Raimo

Across street from  
New Trinity Sq. Theatre  
Within walking distance of  
Providence Civic Center

Only 4 blocks from the Biltmore



# *Fellini's Pizzeria & Cafe*

## **Award winning Pizza**

1989 WHJY Pizza Awards  
Winner - *Best NY Style Pizza*

- by the slice or whole
- whole wheat or thin crust
- ... and other Italian sandwich specials

Get a free soda with your whole pizza with this ad

*Fastest service in the city!!*

## **NEW: Fellini's Cafe**

*Espresso..... Cappucino.....*

*Ice Cream..... Gelato.....*

*Frozen Yogurt..... Desserts.....*

*Full CD Jukebox*

**OPEN FRIDAY & SATURDAY  
TILL 3:00 AM**

**166 Wickenden St.  
751-6737**

# Winkler's Steak & Seafood Restabrant

*A short walk to the Civic Center,  
Trinity Square, and Providence  
Performing Arts Center.*

*Elegant Entrees, Intimate Cocktail Lounge,  
Valet Parking, Private Dining Room Available.*

**63 Washington St.  
Providence  
(Behind the Biltmore)  
521-4626**

Welcome  
NACB  
Delegates

**Now Open  
Sunday 4-9**

## MURPHY'S

**"THE BEST DELI IN THE STATE"**

-(Prov. Journal)

*Perfect before or after Civic Center events, for business  
luncheons, or any time in between. Stop in and enjoy  
our generous cocktails and satellite Sports Networks  
with 3 fantastic Color Televisions.*

Take Out Service

**MURPHY'S  
WHERE THE GOOD SPORTS MEET**

**55 Union St., Providence**

**421-1188**



**Great drinks & Great food!**



Open  
11:30 a.m.  
daily

**Sit-down & eat in. . .  
... or call for takeout!**

- Soup & Salad
- Deli-Style Sandwiches  
including roast beef,  
turkey, and pastrami

Food served till closing:  
2 a.m. Fri. & Sat. nights  
1 a.m. Sun. & weeknights

**Takeout available late-nite  
till closing. Call 274-1230**

**122 Washington St. (corner of Matthewson)**

## **Friends Market**

**Your Quick-Stop Market**  
for snacks, fruits, vegetables,  
and other  
groceries

TEL. 861-0345

**MANUEL PEDROSO**

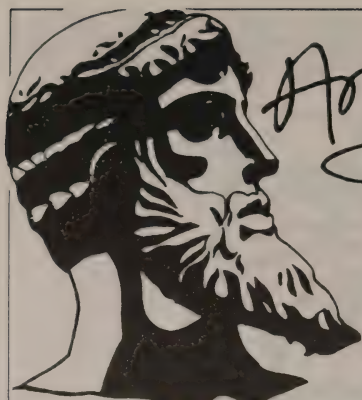
*Friends Market*

126 BROOK STREET

PROVIDENCE, R. I. 02906

Portuguese,  
American,  
and other  
imported items . . .  
"pleasant to everyone"





*Andrea's*

Food & Spirits

CHAMPAGNE  
BREAKFAST-  
BRUNCH

Served Sat., Sun.  
& Holidays 9-2

268  
THAYER  
STREET  
331-7879

*... Greek Souvlaki, Greek  
salads, shichkabobs,  
mousaka, seafood,  
a variety of interna-  
tional specialties ...*

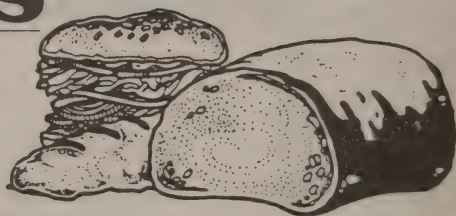


**Avoid Waiting In Line!**

**Please Call: Bus. 861-6061**

**Fax 861-6347**

**Mark's**



**73 Washington Street  
Providence, RI**

**Deli**

Open for Breakfast and Lunch  
Mon. - Fri., 7:30 a.m. - 5:30 p.m.  
Saturday, 11:00 a.m. - 3:00 p.m.

Welcome NACB 2nd Annual Conference



The  
**ABBEY**

71 Union St., Providence, RI  
(401) 274-5104

**R.I.'s Finest  
Acoustic Club**

-----  
*Best Pint of  
Guinness on Tap*

*Enjoy the best acoustic entertainment  
in our friendly Irish atmosphere*

One block behind the Biltmore Hotel  
at 71 Union St.

**FREE DRINK** with NACB  
badge or our ad

Open  
till  
2 a.m.

**GOOD TIME  
GREAT TASTE**



**99¢**

**ANY BREAKFAST  
SANDWICH**

Egg McMuffin, Sausage McMuffin,  
Bacon And Cheese Biscuit, Sausage  
And Egg Biscuit, Sausage Biscuit

Good Only At: 132 Fountain St.

Please Present Before Ordering. One Coupon  
Per Customer Per Visit. Not To Be Combined  
With Any Other Offer. Cash Value 1/20 Of 1¢.



# OLIVER'S

85 Benevolent Street, Providence, Rhode Island

## A Providence Tradition For...

- Dinner
- Popular Bar & Pub
- Game Room upstairs
- Appetizer Menu including: potato skins, fried mushrooms, chicken wings and stuffies

**Open Late on Conference Weekend**

### SUBWAY

Hot & Cold Subs, Salads  
250 Brook Street • 421-3686

between Charlesfield and Power Streets  
OPEN LATE 7 DAYS A WEEK

### SUBWAY

#### SALADS

	REG	LARGE
COLD CUT COMBO	1.69	2.32
ANTIPASTO (ham, genoa, pepperoni, bologna)	2.49	3.99
CHEF (roast beef, turkey, ham)	2.49	3.99
TURKEY BREAST	2.29	3.59
TUNA & TUNA & TUNA	2.29	3.59
SEAFOOD & CRAB	3.09	4.79
GARDEN SALAD		1.99
CHICKEN SALAD	2.49	3.99

### SUBWAY

#### COLD SUBS

COLD CUT COMBO	1.69	2.99
BMT (ham, genoa, pepperoni, bologna)	2.49	3.99
SUBWAY CLUB (roast beef, turkey, ham)	2.49	3.99
SUPER COMBO	2.69	4.39
SUPER BMT	3.49	5.39
SUPER CLUB	3.49	5.39
TUNA & TUNA & TUNA	2.29	3.59
SEAFOOD & CRAB	3.09	4.79
ROAST BEEF	2.49	3.99
TURKEY BREAST	2.29	3.59
HAM & CHEESE	2.29	3.59
CHICKEN SALAD	2.49	3.99

#### HOT SUBS

MEATBALL	1.69	2.99
STEAK & CHEESE (100% sirloin)	2.49	3.99
BBQ	2.49	3.99

GIANT  
PARTY SUB

9.00

PER  
FOOT

TRY THEM  
YOU'LL  
LOVE THEM

PARTY  
PLATTERS

1.25

PER  
FOOT

#### DRINKS

SODA

SMALL

MEDIUM

LARGE

#### CHIPS

.70

.85

.99

.69

ANY SANDWICH ALSO AVAILABLE AS A CUSTOM SALAD PLATE.

ALL SERVED WITH YOUR CHOICE OF • AMERICAN CHEESE • ONIONS • LETTUCE • LETTUCE • TOMATOES • DILL PICKLES  
GREEN PEPPERS • GREEN PEPPERS • BLACK OLIVES • SALT • PEPPER • OIL





# J. Higby's®

## YOGURT & TREAT SHOPPES

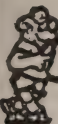
### Your Choice Low Fat or No Fat

J. Higby's frozen yogurt is a wholesome, all natural nutritious dairy dessert that you can feel good about eating! It's available in both low fat (98% fat free) and non fat formulas...both delicious and creamy. And J. Higby's frozen yogurt contains only one-third the calories of super premium ice cream, yet has all the sweet, creamy flavor you expect. Try it and see if you don't agree that the quality and flavor of J. Higby's yogurt is preferred over any other soft frozen yogurt. And don't forget J. Higby's soft frozen yogurt contains a viable culture that aids digestion and enhances the flora of the digestive tract. Make it a part of your daily life

Buy One Get One

# Free!

Buy any Yogurt item and get another of  
Equal or lesser value FREE!  
Excludes Pints & Quarts



## J. Higby's

YOGURT & TREAT  
SHOPPES

272 THAYER STREET  
203 WESTMINSTER MALL

Not good with any other offer • Expires 12/31/89

# \$1.00 OFF

## J. Higby's

ANY LARGE  
YOGURT WITH  
ONE TOPPING

GOOD THROUGH 12/31/89

# \$2.00 OFF

## J. Higby's

QUART  
CONTAINER  
OF YOGURT

GOOD THROUGH 12/31/89

# \$1.00 OFF

## J. Higby's

ANY LARGE  
YOGURT WITH  
ONE TOPPING

GOOD THROUGH 12/31/89

# \$2.00 OFF

## J. Higby's

QUART  
CONTAINER  
OF YOGURT

GOOD THROUGH 12/31/89

Coupons good at both J. Higby Shoppes: 272 Thayer St. & Westminster Mall, Providence

# Ronzio

## PIZZA TO GO!

**FREE DELIVERY**

**PROVIDENCE:**

*Thayer St.  
(near Brown U.)  
751-4990*

**Westminster Mall**

*(near Biltmore)  
751-2577*

**Federal Hill**

*273-2790  
Admiral St.  
274-3282*

**CRANSTON:**

*Cranston St.  
944-9300*

**WARWICK:**

*W. Stone Rd.  
737-8800*

**WEST WARWICK:**

*Cowesett Ave.  
823-0080*

**SMITHFIELD:**

*Smithfield Plaza  
231-7700*

**SEEKONK:**

*Seekonk Plaza  
336-4780*

**PAUTUCKET:**

*East Ave.  
722-5330*

## FREE HOME DELIVERY

On orders of \$4.75 or more - Limited Area

**\$3 OFF  
LARGE  
PIZZA**

This coupon cannot be used with any other offer. Only one coupon per item.

Ronzio

**\$3 OFF  
LARGE  
PIZZA**

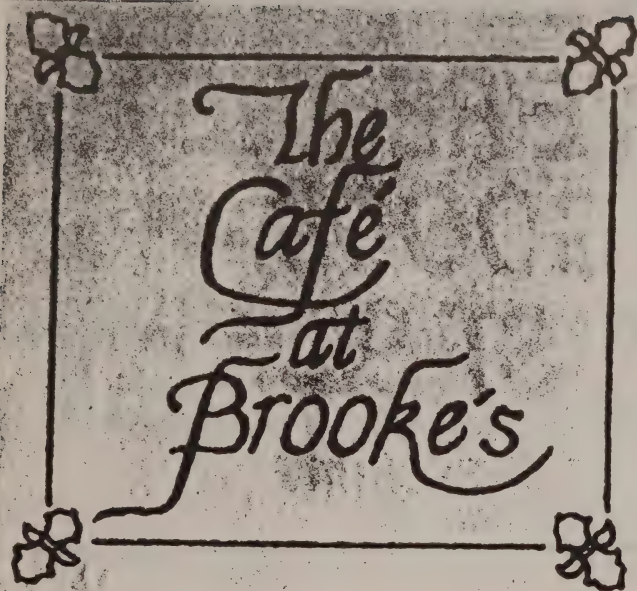
This coupon cannot be used with any other offer. Only one coupon per item.

Ronzio

**2 LARGE  
PIZZAS  
CHEESE AND 1 TOPPING  
\$10.99**

This coupon cannot be used with any other promotional offer. Only one coupon per item.

Ronzio



LUNCH ★ DINNER ★ DRINKS  
OPEN 7 DAYS

**\$1.00 OFF**

ALL ENTREES

Cafe at Brooke's

244 Wickenden St.

521-6445

*Valid Friday-Sunday,*

*Nov. 17-19, 1989*

One Coupon Per Customer

244 Wickenden St.  
(Corner Brooke & Wickenden)  
Providence, R.I.

**Tel: 521-6445**



# ***Alfredo's Restaurant***

280 Thayer St.

**FREE!!  
Coffee  
With a Muffin  
to  
Steak & Eggs**

***New on  
Sunday:  
All You  
Can Eat!***

*Open 7 a.m. to 10:30 a.m.*



**A PLACE TO DISCOVER  
ON THE EAST SIDE**



285 1/2 Thayer Street  
Providence

(401) 521-1015

**"Best Mexican  
Food in Town"**

**INTRODUCING NEW HOURS !**

Sunday 12AM-12PM • Monday-Wednesday 11AM-12PM

Thursday 11AM-1AM • Friday-Saturday 11AM-2AM

Special Offer

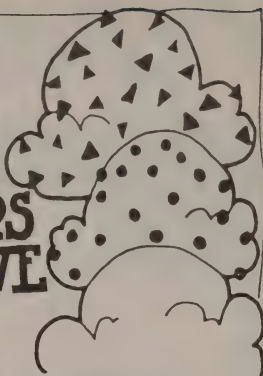
**10% DISCOUNT**

With this coupon expires November 30th, 1989  
(Valid in Thayer Street and Rhode Island Mall locations)

Also visit the TACO MAKER in the Rhode Island Mall  
(Open during Mall Hours)

**THERE  
ARE SO  
MANY  
FLAVORS  
TO CRAVE  
AT  
BEN &  
JERRY'S**

ICE CREAM SHOP & SODA FOUNTAIN



Ben & Jerry's  
235 Meeting Street  
Providence, RI 02906  
421-1114

“the best  
ice cream  
in the world”  
TIME MAGAZINE  
AUGUST 10, 1981

# *Safari Lounge* & Krew Pizza

SPECIAL DISCOUNT  
TO NACB STATIONS

- Pizzas
- Pitchers of Beer
- Grinders
- Spinach & Broccoli Pies

Also try Krew's Specials . . . Large Variety of Foods

**Free Delivery to NACB  
Conference Attendees • 751-8770**

Stop by the Lounge. . .103 Eddy St., around the corner from Weybosset St



## Corporate Sponsors

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Thanks to those organizations who took  
booths at this year's NACB Trade Show:

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Thanks to those organizations that provided  
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tration bag and/or NACB's display tables:

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Alan Gordon Enterprises, CBS Records, Capit  
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Florida International University, Longho  
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